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A History of the First and Second Varieties Theatres of New Orleans, Louisiana, 1849 to 1870. (Volumes I and II).

Claude Bernard Melebeck Jr

Louisiana State University and Agricultural & Mechanical College

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A HISTORY OF THE FIRST AND SECOND VARIETIES THEATRES
OF NEW ORLEANS, LOUISIANA, 1849 TO 1870

Volume I

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The Department of Speech

by
Claude Bernard Melebeck, Jr.
B.A., Southwestern Louisiana Institute, 1956
M.A., Louisiana State University, 1958
August, 1973
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ABSTRACT

The purpose of this study is to present a history of the first and second Varieties Theatres, which existed in New Orleans, Louisiana, between 1849 and 1870. The main sources of information were New Orleans newspapers, particularly *The Daily Picayune*, and *The Golden Age of the New Orleans Theater* by John S. Kendall.

During the nineteenth century New Orleans had several professional theatres and amateur theatrical groups. The Varieties Theatres were unique among these in that they were professional repertory theatres sponsored by a social organization, La Variété Association, which built the theatres and hired professional theatrical managers, who in turn assembled companies of professional performers. Members of the Association received box seats in the theatres and exclusive use of a club-room. The remaining seats were open to the public.

The first Varieties Theatre was managed by Thomas Placide from 1849 to 1854, when it was destroyed by fire. Performances included popular standard comedies and farces, several Shakespearean plays and dancing and singing entertainments. Placide shunned the "star system." He acted along with such notables of his companies as Mrs. Charles Howard, George Holland and Charles Bass. Various featured dancers performed almost nightly.

After the first Varieties Theatre burned, George Holland became acting manager of the Varieties company and John Calder, treasurer,
procured Dan Rice's Amphitheatre, calling it the Pelican Theatre. The second Varieties Theatre was built in the summer of 1855 and opened the next season under the name of the Gaiety, with Dion Boucicault as manager. He and his wife, Agnes Robertson, performed regularly. Several "stars" were engaged. The next two seasons were managed by W. H. Crisp, who also engaged several "stars."

Thomas Placide returned to the managership of the Varieties for the 1858-1859 season, maintaining his "no star" policy. John E. Owens was manager the next two seasons. No New Orleans theatres were in operation during the 1861-1862 season, due to the Civil War. The Varieties, under Lewis Baker, was the first to open during the 1862-1863 season, and for several months was the only theatre open in New Orleans. Baker continued to manage the Varieties through the 1863-1864 season. A. S. Fenno was manager during the 1864-1865 season. The stock companies during this period included John E. Owens, George Holland, E. A. Sothern, Lewis Baker, Lawrence Barrett, Mrs. L. E. Seymour, Charlotte Thompson, and Mrs. C. Gladstane. Dancing was featured almost every season but there were no featured singers. Placide, Owens and Baker eschewed the "star system." A. S. Fenno brought in a few non-company attractions.

W. R. Floyd was manager of the Varieties from 1865 to 1870. He made several innovations. The seasons began earlier than before, most of them having no Sunday performances. Floyd presented Saturday Matinees the last three seasons of his tenure. Prices of admission were raised slightly. Floyd brought in many "stars." He did not give
much attention to the ballet and opera. Standard comedies and farces were presented, along with many new plays and an orchestra was often featured. Lewis Baker was again manager when the theatre burned in December, 1870, the season having just begun.

A practice throughout the history of the first and second Varieties Theatres was that of giving benefit performances for the principals of its dramatic company, featured dancers and singers and non-company attractions. Repairs and renovations were made during the summers and occasional benefit performances were presented for various charitable causes by amateur theatrical groups.
INTRODUCTION

During the nineteenth century New Orleans was one of the leading theatrical centers in the United States. Among the several theatres which flourished were the Varieties Theatres, three theatres connected with the social organization, La Variété Association. This club was composed of several New Orleans gentlemen who were interested in promoting a theatre which presented entertainment of a light, comic nature. The Association furnished a building and hired managers who in turn hired stock companies. Members of the Association received a certain number of choice box seats and availed themselves of a club-room set aside in the theatre for their use. The first Varieties Theatre was built in 1849 on Gravier Street and succumbed to flames in 1854. The second Varieties Theatre was built on the same site in 1855 and burned in 1870. In 1861 a third theatre was built on Canal Street. It existed until 1906, when the site was purchased by the Maison Blanche department store. Although most often called the Varieties Theatre, the three sometimes went under other names, such as Placide's Varieties, Crisp's Gaiety and The Grand Opera House. The Varieties was unique among New Orleans theatres in that it was a repertory, professional theatre, having a stock company hired for the presentation of plays. Occasionally well-known actors and actresses were featured and the stock company players were used in supporting roles.
Several books have been written which deal with the theatre in New Orleans. A number of Master's Theses and Doctoral Dissertations have been produced dealing in detail with specific theatres in specific periods. In covering the first and second Varieties Theatres the present work will add to this fund of information and will complete the history of the Varieties Theatres. (A Doctoral Dissertation by Shirley M. Harrison, entitled "The Grand Opera House (Third Varieties Theatre) of New Orleans, Louisiana, 1871 to 1906: A History and Analysis," covers the third Varieties Theatre.)

In searching out information pertinent to the first and second Varieties Theatres, the writer scanned the pages of The Daily Picayune from 1849 through 1871, particularly the advertisements section, for anything having to do with the Varieties Theatres. This newspaper is used most often because it is the only New Orleans newspaper which existed throughout the entire period of the first and second Varieties Theatres. Occasionally such newspapers as The Delta and The New Orleans Crescent were used as supplements to the information obtained from The Daily Picayune. Unless otherwise stated, information presented here concerning a given performance at the Varieties will have been obtained from The Daily Picayune of the date of the performance, or the date preceding or following it. Other newspaper references are noted by citing the name and date only, enclosed in parenthesis. John S. Kendall's book, The Golden Age of the New Orleans Theater, was used for background information and to compare with information acquired from the New Orleans newspapers. There were sometimes discrepancies noted.
among the sources and when this occurred, the daily newspapers were used. Shirley M. Harrison's Doctoral Dissertation, "The Grand Opera House (Third Varieties Theatre) of New Orleans, Louisiana, 1871 to 1906: A History and Analysis," was especially helpful in gathering background information on La Variété Association and in giving a concept of the Varieties Theatres taken altogether.

This history of the first and second Varieties Theatres is divided into four chapters, with an introduction and summary. Each theatrical season is summarized and there is a summary at the end of each chapter. The chapters are divided according to managerial supervision; the first Varieties Theatre under Thomas Placide, 1849-1854, the first several years of the second Varieties Theatre under various managers including Dion Boucicault and W. H. Crisp; the next several years of the second Varieties Theatre under John Lewis Baker and others; the last five years of the second Varieties Theatre, under W. R. Floyd. In these chapters are found discussions of the performances at the Varieties Theatres, which included plays, ballets, dancing, singing, orchestral presentations, solo instrumental performances and novelty acts. An evaluation of the calibre of performances is given by citing reviews encompassing such aspects of play production as acting, scenery, make-up and costuming. The various actors and managers are discussed, together with the affiliation of the theatres with La Variété Association. Significant patterns and trends dealing with the kind of performances are noted as well as outstanding and unusual presentations. Although the majority of productions were performed by the repertory group, there were "stars" engaged from time to time, and these are also noted.
CHAPTER I

THE FIRST VARIETIES THEATRE - 1849-1854

The first Varieties Theatre came about as the result of a schism between members of an amateur dramatic club formed in New Orleans in November, 1848, called the Histrionic Association.¹ In order to learn how the disagreement arose, it is necessary to study the history of the organization itself. The Histrionic Association was founded in a period of great prosperity. However, public amusements at the time were relatively scarce. The well-to-do class was anxious to satisfy its taste for the theatre and were willing to spend considerable sums of money to do so. "... French opera was regularly and sumptuously performed in the Orleans theater; at the St. Charles theater the standard repertory was presented season after season by actors of eminence, with a good deal of attention to scenery and costumes; ..." but there seemed to be room for another and different sort of amusement enterprise.²

The response to this situation was the organization in 1848 of the Histrionic Association. The officers were McKean Buchanan, president; James H. Van Dolsen, secretary; Peter Conery, Jr., treasurer; and


²Ibid., pp. 321-22.
M. M. Cohen, legal advisor. Buchanan was an internationally known actor and Conery was a businessman, employed in a New Orleans bank. Cohen was a practicing attorney. The organization was composed of such amateur actors as Joseph Soria, leading man in all the productions of the Histrionic Association in its early years, Theodore A. James, who played light comedy, Isaac N. Marks, whose forte was eccentric comedy, W. W. W. Woods, who played the heavy, Elijah Hunter, who excelled in low comedy, James Edwards, who was the company's "first old man," and Decatur Harris, the "second old man." All of these were in business or various other professions in New Orleans. The most talented of the members was Frederick N. Thayer.  

Some of the ladies in the organization were Mrs. Mary Stuart, a professional actress, Mrs. Johnston and Mrs. Lamar. There was an orchestra of thirty musicians, mostly amateurs. The Histrionic Association's first stage manager was the then retired professional actor Henry G. Pearson.  

The Histrionic Association built a theatre in 1848 on Nyades Street, now St. Charles Street.  

The Histrionic Association had two types of membership--active and honorary. The former, of course, controlled the business of the organization and contributed practically all the actors. The plan was to produce one play a week over a season lasting from the end of March until late in August, without charge to the members and their guests. But the original subscription was not adequate to the ambition of the society, and almost at

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3Ibid., p. 322.  
4Ibid., pp. 322-23.  
5Ibid., p. 323
once a change of policy became necessary, allowing the public admission to the performances on the payment of a small fee. Done occasionally at first, then more frequently, this finally became an established practice.

Between April 2 and August 25, 1848, during the first season of its life, on the twenty-three nights when programs were offered, the association produced seventeen full-length plays and fourteen farces, irrespective of repetitions of such pieces as were popular enough to merit more than one performance. . . .6


The Organization was projected as a non-commercial enterprise but differences of opinion soon developed on this point. Eventually, the organization receded so far from its original position as not only to charge an admission but to build up a surplus of money. However, for the duration of its existence, the organization was never quite a profit-seeking endeavor.8

Details of exactly what happened next are not known. Then, in January of 1849, Thomas Placide suggested to the members of the Histrionic Association that they erect another theatre for the purpose of presenting burlesque, vaudeville and farce.9

. . . Placide's plan was to form from among the membership a stock company limited to thirty individuals--the stock to be

\[6\] Ibid., p. 324.  \[7\] Ibid.

\[8\] Ibid., p. 325.  \[9\] Ibid., p. 326.
issued in units of $500 and taken up at par, the total capital to be $15,000. Apparently, the proposal met with opposition from one element in the Association and enthusiastic approval from the other, with the result that under the leadership of Peter Conery a considerable group of members withdrew from the Histrionics and constituted themselves the Variété Association.10

It was this new organization, the Variété Association, an offshoot of the Histrionic Association, which erected a new theatre for professionals, as a commercial venture. Simultaneously, it kept some of the social features of its parent organization.

... In fact, the Variété Association was always strictly a social club, a lounging place for the stockholders which the people of the stage could penetrate only upon invitation, although the club was also the owner of an important and sometimes lucrative theatrical enterprise. On its stage, however, the members did not act; they were present only as spectators. The theater was leased to professional managers; and these individuals, in their turn, recruited their own companies of actors, selected and put on their own plays in their own way, charged an admission price, and tried—not always with success—to keep the enterprise on a profitable business basis and earn enough to pay the rent demanded by the Variété Association.

Moreover, although the activities of the Variété Association were essentially theatrical, the organization played an important part in the social life of New Orleans. In its theater was given the first ball of the Mystic Krewe of Comus, the oldest and richest of the famous New Orleans Carnival organizations. This took place in the first Varieties Theater, on the corner of Varieties Alley and Gravier Street, where a private banking establishment afterward stood.11

Placide further influenced the establishment of the first Varieties Theatre by suggesting the site, which was to be leased from Glendy Burke, a well-known local banker. It was to be understood that

10Ibid. 11Ibid.
Placide would manage the new theatre. He agreed to oversee the construction, with the assurance that it would be built "... in a manner equal, if not superior to any in this country..." He planned "... to spare no exertion to produce the proposed entertainments with the best talent, costumes, scenery, and appointments that could be procured..." These were specifications in the contract made between Placide and the committee of the Variété Association in charge of looking after details of the enterprise.\(^{12}\)

A meeting of the pledged stockholders was held on May 29, 1849. The members organized with Peter Conery, Jr., as president, C. W. Cammack as secretary, and N. N. Wilkinson, treasurer. The original number of stockholders was thirty but was later increased to forty-two. It included many prominent men.


Further extensions of the contract stipulated that the new theatre was to be called "Placide's Varieties." The stockholders

\(^{12}\text{Ibid.}, \text{pp. 329-30.} \quad ^{13}\text{Ibid.}, \text{p. 330.}\)
were to receive eight percent yearly on their investment; the Association was to receive at the end of each theatrical season one half of the profits. Each member was to have two boxes, or the equivalent number of parquette seats, for his exclusive use. There was also to be an exclusive retiring room. The stockholders could attend all performances free of charge. A member holding more than one share of stock could bring one non-resident guest into the stockholder's seats on each share of stock held by him over the original one.\textsuperscript{14}

The theatre did not do as well financially as had been anticipated and Placide could not fulfill the eight percent interest to the shareholders. The members thus decided that the main purpose of the Association would be to provide first-rate amusement for the public, and not to declare dividends. This modification was to affect the members of the Association, but was not to apply to Placide, who could keep what he earned.\textsuperscript{15}

At the organization meeting a lease was taken on the site of the proposed theater for ten years, with an option of either renewal or purchase. A few years later Burke sold the land to R. Benjamin Kendall, a well-known New Orleans merchant in the grocery business. From him, in 1852, under the terms of the lease, it was bought by the members of the Variété Association, acting as individuals. A committee was appointed and canvassed the membership, obtaining from each member his written authority to buy the ground on which the theatre stood.

\textsuperscript{14}\textit{Ibid.} \hspace{1cm} \textsuperscript{15}\textit{Ibid.}, p. 331.
and it was subsequently bought from Kendall on June 4, 1852.\footnote{16}{Ibid.}

The subsequent history of the property may be briefly indicated here. In May, 1855, J. G. Cocks, Daniel Cobb, and M. O. H. Norton transferred the ground to the Association in consideration of the sum of $18,000. Just how they came into possession thereof is not clear. In the fire of 1854, when the first Varieties theater was destroyed, the archives of the society were lost. It is possible that the purchase from Kendall, three years previously, had been made in their names and that the later transfer merely completed a chain of title always intended to vest the ownership in the club. As a real estate transaction the purchase was a good one, for, \ldots when the ground was resold in 1871, there was a profit of $12,000.\footnote{17}{Ibid.}

In late June, 1849, the \textit{Daily Picayune} notified the public that the new theater would be built on Gravier Street, near Carondelet and that this theatre would be "\ldots devoted to light performances, such as vaudeville, farce, burlesque, and the ballet." The writer of the article pointed out that in Europe this type of entertainment was very popular and that it truly reflected the times. It was felt that audiences did not always want serious drama and "gentle comedy" and that this theatre would provide an outlet for entertainments of \ldots a light representation of every day life, where the dramatist paints a moral in gay equivoque, or sheets "folly as she flies," in a strain of broad laughter. \ldots \textit{(The Daily Picayune, June 27, 1849)}

Thomas Placide was to perform at the Varieties, traveling to Europe to select a ballet corps and other performers. It was further announced that

\ldots Everything has been prepared for the speedy completion of the building; and already the scenery, which is to be of a rich and elegant character, is in a stage of great forwardness under the skillful hands of our well known resident

\footnote{16}{Ibid.} \footnote{17}{Ibid.}
artist, Mondelli. The house will open about the 15th of November, and we believe that, with due attention to the minutiae of the stage, the costuming of character, and the appropriate arrangement of scenery, the talent of the company we shall meet cannot fail securing a liberal patronage from the Orleans public. (The Daily Picayune, June 27, 1849)

At 1 P.M., July 23, 1849, the cornerstone of the first Varieties Theatre was laid. Because of bad weather, there were not many spectators present. The stone was laid by James H. Caldwell, who had also laid the cornerstone for the Camp Street Theatre in 1822 and of the St. Charles Theatre in 1835. On the occasion Caldwell stated that the Varieties was the first public theatre ever undertaken in Louisiana by an association of gentlemen, the others having been erected under private enterprise. A hermetically sealed copper box was placed under the stone. In it were copies of all the newspapers published in New Orleans, and "Lafayette" (a suburb), a gold dollar and a small French coin. To this was added a document which stated:

PLACIDE'S VARIETES
The corner stone of this building was laid on the 19th day of July, A.D. 1849, under the superintendence of the Building Committee of the association of gentlemen hereinafter named, and was built for Thomas Placide, Esq., Comedian.

The following are the names of the gentlemen comprising the association:

President . . . . PETER CONREY, JR.
Treasurer . . . . NATHANIEL N. WILKINSON
Secretary . . . . LOUIS N. BEAUREGARD

Cuthbert Bullitt, Daniel Cobb,
H. C. Cainmack, Thomas Placide,
James H. Caldwell, A. J. Wedderburn,
Glendy Burke, M. Judson,
John L. Lewis, M. H. Norton,
C. W. Cammack, Mat. Ferguson,
C. Fellowes, William Christy,
Charles M. Waterman, James McLean,

Building Committee
James H. Caldwell, Cuthbert Bullitt, William Christy, A. J. Wedderburn
Scenic Painter, A. Mondelli.

A celebration was then held at the "Pelican" where toasts to the health of the lessee and builders were drunk. (The Daily Picayune, July 24, 1849).

The Daily Picayune kept theater-goers acquainted with the progress of the building of the theater. The August 17, 1849, issue reported that the walls of the theatre were rapidly rising and in late September it was announced that the theatre was expected to be opening by mid-November. Later, in November, Placide returned from Paris, via New York, where he had been arranging for performers for the coming season. (The Daily Picayune, October 26, 1849).

A committee of the Association reported on February 7, 1850, that the cost of theatre was $28,825.97. It was described as

... a neat and substantial structure of brick. A part of the edifice was reserved for a club room for members of the association, as was done in both of the succeeding buildings put up by the Variété Association. Above the ground floor the new theater had two tiers or circles.
Altogether, the house would seat about twelve hundred people.  

On arrival in New Orleans in late November, (The Daily Picayune, November 24, 1849) Placide found the theatre not yet finished and so the opening was postponed till December 8, 1849. (The Daily Picayune, December 6, 1849)

In Paris, he engaged M'lle Hilariot, principal danseuse of the Queen's theatre, at Madrid, though a French girl. We are told she is not only beautiful, but sustains a high rank in her profession. Also, M'lle Dreville, second dancer at the Grand Opera, Paris—young and beautiful—seventeen years old. Mons. Mangin, principal at the Grand Opera, Paris—a young man and excellent dancer. Mons. Vegas, a Spanish dancer from Madrid, and has held a prominent station in Paris. Mons. Pinguily, comic dancer and Pantomimist, Paris. Mr. and Mrs. Howard, Miss Melville, from London, Mr. Dawson, George Holland, Mr. and Mrs. Meyer, Mr. and Mrs. Byrne, and others of the acknowledged and best talent in the country—and a strong corps de ballet, now on their way—altogether making as powerful a company as any in the country, particularly for the intended entertainments—petit comedy, burlesque and ballet. (The Daily Picayune, November 22, 1849)

While in Paris Placide purchased a costume wardrobe. (The Daily Picayune, November 24, 1849)

Other members of the stock company were Mr. and Mrs. Charles Howard, Messrs., Meyers, Byrne, Baker, Hawkins, Charles Bass, W. H. Chippendale, Jr., Caulfield, Dawson, George Holland, W. Wright, A. Watson, and Mmes. Wood, Byrne, Myers, and Chippendale. Misses Melville, Wallace, Campbell, Wilson, Maxwell, Matthews, Lee and Munson were also members of the company and G. C. Spear joined on March 30, 1850.  

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18 Ibid., p. 332.  
19 Ibid., p. 333.
The first Varieties Theatre opened December 8, 1849. The "Amusements" section of The Daily Picayune carried a full printing of the programme.

Architect ..................................... Mr. D. E. Ellsworth.
Builder ...................................... Mr. Riggan.
Principal Scenic Artist ...................... Mr. Mondelli.
Stage Manager ................................. Mr. Bass.
Stage Decorations and Properties .............. Mr. Hampshire.
Mechanist .................................... Mr. Ellsworth.
The whole under the personal superintendence of Mr. T. Placide.

Principal Dramatic Artists:

Mrs. C. Howard. Miss Wallace. Mrs. Byrne.
Miss Melville. Mrs. Wood. Mrs. Myers.
Mr. Bass. Mr. C. Howard. Mr. Geo. Holland.
Mr. Dawson. Mr. Byrne. Mr. W. Wright.
Mr. Caulfield. Mr. Wood. Mr. Myers.
Mr. Chippendale, Jr. Mr. Baker. Mr. Hawkins.

Artists for the Ballet:

Mademoiselle Antonia "Hilariot,
Premier Danseuse of the Grand Theatre de Madrid.
Mademoiselle Baron,
Premier Danseuse from Theatre de la Nation, Paris.
Mademoiselle Vallee, From the Opera House, New York.
Monsieur Mangin,
Senor Vegas ) Principal Artistes of the Grand Opera Paris*
Mons. Pinquily, )

*Being their first appearance in the United States.

Mrs. Campbell. Miss Mathews. Miss Smith.
Miss Maxwell. Miss Imogene. Mrs. Burns.
Mrs. Shephard. Miss Lee. Miss Wallace.

Mr. Guest. Mr. Schlim. Mr. Sinclair.
Mr. Shephard. Mr. Durrant. Mr. A. Watson.
Mr. Davis. Mr. Watson. Mr. Young.
Mr. Hawkins. Mr. Gasner. Mr. Hampshire.

Price of Admission:

Dress Boxes, First and Second Circle and Parquette...... 75 cents
Upper Boxes .............................................................. 50 cents
Gallery and Colored Gallery ................................. 25 cents
On SATURDAY and SUNDAY EVENINGS, December 8th and 9th the performances will commence with a new national Medley Overture, composed and arranged expressly for this occasion, by Signor L. Gabici, and respectfully dedicated to the patrons of Placide's Varieties.

After which, will be performed, as an introductory Prologue, a right merrie concert, mythological, political, patriotical and comical yclept

STARS IN VARIETY!
Written by Mr. Bass.

Jupiter, in the dumps......................... Mr. C. Howard.
Mars, in a fix. Mr. Myers, Mercury, in a hurry, Mr. Byrne.
Bacchus, in a fog, Mr. Baker, Hercules, in a mood, Mr. Hawkins.
Neptune, in commission...................... Mr. Bass.
Apollo, in the dark......................... Mr. Chippendale.
Vulcan, in a gloom......................... Mr. Caulfield.
Juno, in a passion, Mrs. Myers. Venus, in delight, Miss Melville.
Pallas, in a fit, Miss Shephard. Flora, in flower, Miss Wallace.
Pomona, in season, Mr. Byrne. Ceres, in ear, Mrs. Wood.
Hebe, cup bearer to Jupiter, Mrs. C. Howard.
In which character she will sing:
Song--"I come to Jove with nectar bright," Grand Aria--"On the Banks of the Mississippi," and Finale--"Sound our welcome in Variete."

The Graces, Muses, &c ........................ By the Company.
Mr. Thomas Placide .......................... By Mr. T. Placide.
George Holland .............................. By Mr. G. Holland.

The Prologue will be followed by a
GRAND DIVERTISEMENT
Produced under the direction of M. Mangin, introducing the following dances:
Pas Seul.................................. by..................................M'lle Baron,
accompanied by the Corps de Ballet.

Grand Pas de Deux, by M'llle Antonia Hilariot and M. Mangin.
General dance by the whole Corps de Ballet.

After which will be performed the laughable imitative burletta, called the
DAY AFTER THE FAIR
Mr. Sterling.................................. Mr. Baker.
Old Fidge, a nervous old Bachelor, who, in order to be
beforehand with his friend, Mr. Sterling, has made a
hasty purchase of the cottage by the roadside, in
the hopes of possessing that quiet retirement so
essential to his debilitated frame, caused by the
anxieties of the Stock Exchange.
Mr. Caulfield.
Clod, a country bumpkin, one of those unsophisticated sons of nature whose feelings are perfectly "free and easy," and whose happy disposition can make him agreeable to any master, providing there be no work.

Mr. T. Placide.

Jerry, a confidential servant to Mr. Sterling, who has despatched him to buy the ease of a cottage by the roadside, so very fond of horse racing that he neglects his master's business, and arrives "a day after the fair," is also entering the marriage state with his dear Polly. Song--"Miss Grizzle," with imitations of hens, ducks, turkeys, cows, &c,

Mr. Holland!

Sam Wax, a jovial son of Crispin, whose last thought is mending the soles and keeping his understanding on a sure footing. Song "I've been drinking, I've been drinking."

Mr. Holland ! !

Sukey Squall, an itinerant Catalini, whose semitones of voice defy competition, and whose ear for music is far more chaste than a Pedrotti's or Marezzi's..... Mr. Holland ! ! ! ! Bill Thumpem, A drummer, a dutiful boy, and extremely fond of beating his "daddy and mammy.".......Mr. Holland ! ! ! ! Mademoiselle Dumpimo, a diminutive lump of harmony, the shortness of whose person is fully compensated by the length of her notes, and whose extraordinary talent will sufficiently account for her rapid rise. Song--"Le Petit Tambour,".............Mr. Holland ! ! ! ! ! Octavius Moonshine, a madman, whose method in madness will prove that his ideas are not chimerical, Mr. Holland! ! ! ! ! ! ! Polly, in love with Jerry ......................... Miss Melville ! Sukey Squall's Children............................ Miss Canter, &c. Mrs. Suds, a washerwoman.......................... Miss Melville ! ! Mrs. Flummery, a manageress...................... Miss Melville ! ! !

To which will be added

A FESTIVAL OF TERPSICHORE,

Embracing the following celebrated dances.

Pas Comique ............................................. Mr. Pinquily.
Pas de Trois....... by ......M'lle Baron, Mr. Pinquily and Mr. Schlim Divertimento..... by ......................... Senor Vegas.
L'Andaluza, (Pas Espagnol,) by M'lle Antonia Hilariot and Sencr Vegas

The evening's entertainments will conclude with the musical extravaganza of JENNY LIND.

Jenny Lind.........................................Mrs. C. Howard.

In which character she will introduce the following music:

Song--"I'm the Bayadere," Bochas. Recitative--"Begone Rash Youth," original.....Air--"Oh, Hark! hark! hark! original.
Grand Sena--"Ah, faith now fondly plighted." Donizetti.....
Duet--"Come Brave the Sea," (With T. Placide,) Bellini ....
Finale--"Jenny Lind," original ........ Duet--"A popular air," with Mr. Wright.
Baron Swigitoff Beery .......................... Mr. T. Placide.
Grandy Gag, Esq. .............................. Mr. Wright.
Mr. Leatherlungs ............................... Mr. Myers.
Herr Spitoon .................................. Mr. Hawkins
Herr Cheroot .................................. Mr. Baker.
Herr Walkyercralk .............................. Mr. Sinclair.
Herr Sneeze ................................... Mr. Caulfield.
Herr Uptersnof ................................. Mr. Durrant.
Herr Mydyerknowns ............................ Mr. Chippendale.
Landlord ...................................... Mr. Davis.
Doors open at half-past 6; to commence at 7 o'clock precisely. The Box Office will be opened on Friday, and each subsequent day, from 10 till 3 o'clock, and from 5 to 6, when places may be taken. (The Daily Picayune, December 6, 1849)

The opening night was a grand success, according to the review which appeared in The Daily Picayune, for December 9, 1849. Every part of the theatre was filled and many were turned away at the door. It was felt that the pieces chosen for the opening performance were in "excellent taste," especially the 'Introductory Prologue,' which contained many "Merry conceits, good puns and capital witticisms." Mrs. Howard, Mr. Bass, and Mr. Holland received acclaim as "first rate comedians," and Mrs. Howard was singled out as a "rare vocalist." It was noted that the dancing of the troupe alone would draw crowds to the theatre. M'llle Hilariot and M'llle Baron were considered "fascinating danseuses," which fact was attested to by their receiving "showers of bouquets to welcome them on the stage of the Varieties." The audience seemed to receive everything well and rewarded the efforts of the group with "an abundance of applause."

Apparently there was a disturbance during the evening over seating, which was settled when the police were called. There was not much detail in the newspaper account but it seems that a question
arose between some patrons as to proper seating. Placide came on the stage and "made some very appropriate remarks, which met with the response of a general cheer." He pointed out that "places at theatres when previously taken become private property, and it is the special business of the police to guard them from all intrusion." Placide also reminded the audience that it should support the police. The Daily Picayune writer felt that such things were not unusual at the opening of a new establishment and that things would smooth out shortly.

The performances of opening night were repeated the following two evenings and were modified the fourth night by the appearance of Mrs. Howard, Mr. Holland and Mr. Bass in a comedy called Charles the Second. A "musical farce" called The Alpine Maid was also presented. (The Daily Picayune, December 11, 1849)

In order to give a good concept of the types of productions that were given at the Varieties in its first several weeks, a detailed account will follow. Performances included full length plays, farces and dancing. Occasional reviews will be presented to give an idea of the caliber of the performances.

The first week's performances continued to receive good reviews.

The comedy of 'Charles II' was performed last night at this house (Varieties Theatre) with excellent effect. Mr. Bass's personation of Captain Copp was one of the finest efforts we have ever seen on any stage. Mrs. Howard, of course, is ever eminently artistic and charming. . . .

20 Unless otherwise stated, all subsequent references in this study to performances at the Varieties Theatre were taken from The Daily Picayune, on the day of the performance, or the day preceding or following it, from sections headed "Amusements," "The Daily Picayune," "Evening Picayune" and "City Intelligence."
The following evening witnessed a repetition of essentially the same productions with the exception that Charles the Second was replaced by A Roland for An Oliver, which featured Bass as Sir Mark Chase, Howard as Alfred Highflyer, Holland as Fixture, and Mrs. Howard as the singing Maria Darlington. Mrs. Howard was described by The Daily Picayune on the next day as having played the character with ". . . her usual vivacity and naturalness. . . ." Holland and Bass kept the large audience in ". . . continual merriment."

Stars in Variety was repeated for the last time on December 13. Still on the bill was the Grand Ballet Divertisement. The whole ballet corps appeared again in the Grand Festival of Terpsichore. Mrs. Harris, featuring Holland, and The Trumpeter's Daughter, with Mr. and Mrs. Howard were additions to the bill.

The performers at the Varieties soon established themselves in the esteem of the New Orleans Theatre-goers. Typical of comments appearing in The Daily Picayune were: ". . . Holland's Mrs. Harris last night kept the house in a roar. We are glad to find the company in such esteem; they are riding on the full tide of deserved popularity. . . ."

A complete change of performances was advertised on December 14, 1849. Charles II, a repetition of a previous performance, was slated. A Grand Ballet Divertisement featuring M'ille Hilariot, M'ille Baron and Mons. Mangin was announced, along with the debut of M'ille Henrietta Vallee and Mons. Bouxary. They were aided by the whole
corps de ballet. A new selection was *Lola Montez*, with George Holland playing Michael Browski and Mrs. Howard playing Katherine. The evening's performances were concluded with a "Grand Galop and Pas Styrien" by M'lle Antonia Hilariot and Signor de Vegas.

Another change of bill marked the evening's offerings for the 15th. The debut of Dawson, in the drama *Somebody Else*, was witnessed. Dawson played Hans Moritz and Mrs. Howard played Minnie. *The Secret*, a farce, featured Holland and a new grand ballet concluded the evening's entertainment.

The "Grand Galop and Pas Styrien" of the previous evening were repeated December 16. A play new to the boards of the Varieties was presented on this evening. It was called *Nicholas Flam*, with Bass taking the title role. This play was followed by a Grand Ballet Divertisement. To these were added a farce called *Nipt in the Bud*, in which Holland played Gallochard and Mrs. Howard played Mrs. Gallochard.

*Box and Cox*, a popular farce of the time, which is still performed occasionally, first was presented at the Varieties December 17, 1849. A "musical drama," *The Alpine Maid*, accompanied the farce, along with several dances and the popular *Jenny Lind*.

After the Varieties had been in operation about a week and a

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21 There is a discrepancy in spelling here. References to Lola Montez, the actress and plays including her name have been found spelled "Montez" and "Montez." Kendall uses "z." "z" will be used in this study in unquoted references.
half, The Daily Picayune commented on its progress, announcing that evening's bill:

This elegant little theatre is now in the full tide of success, being nightly crowded with audiences composed of the most respectable of our citizens and their families. We doubt that a theatre exists in the United States wherein the comfort of the audience is better provided for, or where a refined taste is more studied. The light and humorous pieces that form the acting plays of this theatre are put upon the stage with every attention to suitable costumes, decorations and properties, a part of theatrical management which is too often neglected. As to the stock company, where shall we find one more entitled to success, when in its ranks are found such actors as Mrs. Howard, Placide, Bass and Holland? The pretty figure dances by the corps de ballet serve to vary the performances, and are always very agreeable entertainments. To-night will be performed three excellent pieces: the "Bengal Tiger," in which Mr. Bass appears, the "Trumpeter's Daughter," with Mrs. Howard, and "A Day After the Fair," in which the inimitable Holland personates no less than six characters. His Sukey Squall, in the piece, is a real master-piece.

The "Amusements" section of the paper carried the announcement of an additional performance, that of a new comic ballet, in four tableaux, called The Living Statue.

Audiences attending the Varieties on December 19, 1849 saw Nicholas Flam, The Secret, Lola Montes, and two ballets.

The bill changed slightly the next evening, when a new Pas de deux was performed by M'lle Baron and Mons. Mangin. A new farce called Going to the Races featured Mrs. Howard, Mrs. J. Wright, Bass and Holland. The Grand Divertissement included such dances as "Pas de Tambourine," by the corps de ballet, "Pas Seul, La Espagnol," by M'le Hilariot and "Pas de Deux," "La Andalusa," by M'le Hilariot and Signor de Vegas. The Bengal Tiger had Sir Paul Pagoda played by Bass and David played by Holland. A Grand Pas De Deux was performed by
M'lle Vallee and Mons. Bouxary and the evening concluded with the farce, Raising the Wind.

December 21, 1849 was an evening of repetitions. It opened with Box and Cox, with Holland and Dawson in the title roles. Holland also performed in Nipt in the Bud, along with Mrs. Howard. The same dances as the night before were done and the evening was again concluded with Going to the Races.

A new comedy was on the bill for December 22, 1849. The Dutch Burgomaster debuted with Mrs. Howard, Bass and Holland. The usual dances were executed by M'lle Hilariot and M'lle Baron, assisted by the entire corps de ballet. Apparently Going to the Races was quite a hit, for it again closed the performances, as it had been doing during the previous week.

The number of selections offered on December 23, 1849, were fewer than usual. A new selection in the form of a "petite opera" starred the popular and accomplished Mrs. Howard in the title role of Kate Kearney. M'lles Antonia Hilariot, Baron and Henrietta Vallee and Mons. Mangin, Signor Vegas and Mons. Pinquily led the corps de ballet in its usual offerings. Going to the Races was done for the last time during the pre-Christmas period, with Holland taking the part of Mr. Twiddle and Mrs. Twiddle being played by Mrs. Howard.

Repeats were performed Christmas Eve. The Dutch Burgomaster featured Bass as von Dunder, Howard as the Czar and Dawson as Stanmitz. Mrs. Howard assumed the role of Kate Kearney again and several dances were performed by the corps de ballet.
On Christmas Evening patrons viewed a new farce at the Varieties. Holland and Bass again took leading roles as The Two B'Hoys, sometimes called A Trip to the Spa. Mrs. Howard again sang her way through Kate Kearney and the ballet troupe was prominent in the evening's entertainments, as usual.

Mrs. Howard became very popular as an actress and songstress. Her Kate Kearney was seen again on December 26. The order of entertainments was altered that evening. Most often the closing performance was a farce but that night Kate Kearney was done last. A new farce, The Dumb Belle, opened the evening. Dawson played O'Smirk. A Grand Divertisement with M'lies Hilariot, Vallee and Baron, and Mons. Mangin and Signor Vegas followed. The Secret came next and was followed by a second Divertisement. Then came Kate Kearney.

Kate Kearney was replaced with Lola Montes on December 27. Mrs. Howard was the "leading lady" of the repertory group; her name was often the only female actress listed in the advertisements. She played Katherine Kloper in Lola Montes. Holland had the leading part in a new farce, Your Life's in Danger. He played John Strong. There were two Grand Divertisements and the familiar Going to the Races was the final performance of the evening with Howard as Mr. Twiddle and Bass as Chucks.

Performances continued to get good reviews.

The new farce of 'Your Life's in Danger' was performed last night amidst continued bursts of merriment from the crowded audience. Holland's John Strong is almost equal to his Sukey Squall or Mrs. Harris, and this is praise enough. . . .

No new pieces were presented on December 28, 1849. Repetitions
were Your Life's in Danger, The Dumb Belle, A Trip to the Spa, and the usual dances.

The Daily Picayune carried announcements of future treats to be presented on the stage of the Varieties.

We hear that the manager of this elegant theatre intends shortly to produce Shakespeare's play of 'Henry IV,' for the purpose of giving the public of New Orleans a taste of Mr. Bass's quality in the part of Falstaff. The Northern cities have pronounced Mr. Bass's personation of Fat Jack the best portrait of that difficult character that has ever been given by any actor on this continent.

Mrs. Rowe and Mrs. Johnston have lately taken engagements at the Varieties. The former of these ladies, in a certain line of stage character, is unapproachable by any actress that we have yet seen here; and Mrs. Johnston, in the part of Soubrettes, and other piquant representations, is justly estimated as occupying a very high rank on the boards.

(The Daily Picayune, December 28, 1849)

An almost entirely new bill was performed December 28, 1849. Who's Your Friend? opened the evening. Sir Felip Lovel was played by Dawson and Holland played Giles Fairland. This was followed by a Grand Divertisement in which the whole ballet troupe appeared. A farce called Perfection followed the dancing with Mr. Placide as Sam. The curtain was brought down for the evening with the "Flirtation Polka," performed by Mons. Mangin, Signor Vegas, Mons. Bouxary, Mons. Piquily, M'illes Hilariot, M'lle Vallee, M'lle Baron and Miss Julia Matthews.

A Spanish dance was the only new entertainment on December 30, 1849. It was the second Grand Divertisement Espagnol, entitled "La Potee Arragonesa," and was performed by the principal dancers. There was another Grand Divertisement performed that night, accompanying the
dramatic productions Jenny Lind, A Trip to the Spa, and A Day After the Fair.

New Year's Eve entertainment seekers saw Kate Kearney, "The Flirtation Polka," danced by the ballet troupe, Naval Engagements and a Grand Divertisement, "La Jota Arragonesa." (The Daily Crescent, December 31, 1849)

On January 1, 1850 a new burlesque was introduced to the Varieties. Fortunio and His Seven Servants featured Mrs. Howard in the title role and was the only new presentation that evening. Who's Your Friend?, "The Flirtation Polka," and two Spanish dances rounded out the offerings.

Patrons of the Varieties really got plenty for their money on January 2, 1850. There were many pieces presented and they were of quite a varied nature. Fortunio and His Seven Gifted Servants was seen, along with a "Pas Styrien" performed by members of the ballet troupe. The farce Done on Both Sides debuted, at the Varieties, along with another first-timer there, the farce Forty and Fifty. The Spanish dance "La Jota Arragonesa" was repeated. The same bill was presented on January 3, with the substitution of "The Flirtation Polka."

Fortunio and His Seven Gifted Servants, with Mrs. Howard in the title role, was very well received, and was played again on January 4. A new Grand Divertisement was advertised, accompanied by the popular "La Jota Arragonesa." A new farce entitled Slasher and Crasher, a piece to be played time and time again at the Varieties, made its initial appearance.
Mrs. Howard really got a work-out the next evening, for not only did she play Fortunio again, but played Kate O'Brien in Perfection also. The farces and dances of the previous evening were repeated.

A new ballet was featured on January 6, 1850. Called Le Daible A Quartre, or "The Devil to Pay," it featured M'lle Hilariot and the other principal dancers. Nipt in the Bud with Mr. and Mrs. Howard and Nicholas Flam with Bass were also presented.

Another farce which was to be played time and time again on the boards of the Varieties was presented on January 7, 1850. Lend Me Five Shillings featured Holland as Golightly, a part which was to be one of his famous ones. A new ballet having the Devil as its major character was presented, called Devil on Two Sticks. A new farce entitled Light Troup of St. James employed the talents of leading lady Mrs. Howard.

Though it had been operating scarcely a month, the Varieties had come to be considered one of the finest theatres in the country.

The January 7, 1850 Daily Picayune commented:

We doubt whether any city in the Union could present at one time such a list of entertainments as are submitted this evening to the New Orleans public. The theatres alone offer inducements to lovers of the drama which might well bewilder the oldest stage veteran, and hold him long in doubt as to which to choose. The St. Charles, with the noble tragedy of 'Othello,' the complimentary benefit of Mr. Buchanan, the prospect of a crowded house, and therefore a cheerful evening, might tempt the rarest play-goer; the fascinations of the new ballet at the Varieties, and last, but not least, the Orleans, with Donizetti's grand opera of the 'Martyrs,' form a circle of attractions that apparently should draw forth all the critics, amateurs and sight-seers of the city.

Simpson & Co., a piece which was to enjoy great popularity at the Varieties, was presented for the first time there on January 9,
1850. *Le Diable A Quartre* was repeated, as was *Slasher and Crasher.*

*Fortunio and His Seven Gifted Servants* and *Le Diable A Quarbre* had made great hits with the audiences, and were repeated on January 10 and 11, 1850.

A new extravaganza was presented on January 13, called *The Fair One With the Golden Locks,* in which Mr. Placide appeared as King Lachrymoso, with Mrs. Howard taking the part of the Fair One. In addition, there were two Grand Divertissements and the evening closed with *Slasher and Crasher.* *The Daily Picayune* reviewed the new presentation.

The great extravaganza, the "Fair One with the Golden Locks," seems destined to have here, as it has everywhere else, a long and successful run. Placide's King Lachrymosa has become almost as much a portion of his titles to fame as Grandfather Whitehead to his brother Harry, and should be witnessed by all who appreciate the grandeur in pathos and the sublimity of nonsense. Mrs. Howard's part of the performance is admirably carried out. (*The Daily Picayune,* January 15, 1850)

*The Fair One with the Golden Locks* was repeated on January 14, 1850, with a Divertisement, a new piece, *A Most Unwarrantable Intrusion,* and "La Jota Arragonesa." (*The Daily Crescent,* January 14, 1850)

It was unusual for any selections to run for several nights consecutively at the Varieties. The same programme was repeated on January 15, 1850.

Still another play new to the Varieties was presented on January 16, 1850. The principal parts of *The Post of Honor* were sustained by Mrs. Howard and Holland. *Le Diable A Quarbre* was danced between the new play and a performance of *Nicholas Flam,* Bass playing Nicholas and Dawson playing Shrimp.
The first production of *Faint Heart Never Won Fair Lady* at the Varieties set the evening off to a comedic start on January 17, 1850. Mr. Howard assumed the role of Ruy Gomez. A Grand Divertisement "La Jota Arragonesa" followed. *The Daily Picayune* described the dancing of M'ille Hilariot, M'ille Baron, and M'ille Vallee as the "... dashing, daring, brilliant style of dancing that nightly attracts crowds of delighted spectators to the Varieties." Mrs. Howard became Kate Kearney again, at the close of the evening.

During the next few days, *Faint Heart Never Won Fair Lady*, *The Fair One With the Golden Locke*, *The Post of Honor*, *The Secret*, *Fortunio and His Seven Gifted Servants* and *Le Diable A Quartre* were the major works which were seen at the Varieties.

There were two "firsts" in connection with the presentations January 23, 1850. It was the first benefit performance at the Varieties, in honor of Mr. Bass. It was also the first presentation of *The Rivals* there. The evening concluded with a variety of national dances in costume by various members of the ballet troupe, led by M'ille Hilariot and Senor Vegas. The first detailed listing of cast of performers in a play at the Varieties appearing in *The Daily Picayune* "Amusements" section was that of *The Rivals*. Sir Anthony Absolute was played by Bass, Thomas Placide took the part of Bob Acres, and Holland played David. Capt. Absolute was played by Charles Howard and Sir Lucious O'Trigger was taken by Dawson. Falkland was played by Byrne and Fag was played by Chippendale. Lydia Languish was played by Mrs. Charles Howard. Mrs. Malaprop was played by Mrs. Rowe and Lucy was played by Mrs. Myers.
The first review of some length to appear in The Daily Picayune in connection with a performance at the Varieties followed the next day, January 24, 1850.

PLACIDE'S VARIETES.—Bass's Benefit.—This elegant little theatre was crowded last night, on the occasion of Mr. Bass's benefit, and a large proportion of the audience consisted of ladies. The scene in the interior of the house was brilliant in the extreme, adorned as it was with the beauty and fashion of the city. The comedy of the 'Rivals' was admirably performed. The beneficiary's Sir Anthony Absolute, Placide's Bob Acres, Holland's David, Mrs. C. Howard's Lydia Languish, Mrs. Rowe's Mrs. Malaprop, could not be better on any stage. Applause was plentifully showered on all these excellent artists, and the rest of the dramatis personae, who acted well up to their separate cues. At the end of the comedy, Mr. Bass was loudly called for, and on appearing made quite a handsome speech, expressive of his heartfelt thanks for the warm and generous manner in which he had been received and patronized in New Orleans. The remainder of the entertainments was composed of an overture by the well-drilled orchestra, and a profusion of the most beautiful dances by the ballet troupe. This evening the 'Rivals' will be repeated, with the usual musical and Terpsichorean addenda.

A strong bill followed close on the heels of Bass's successful benefit evening. Middy Ashore, followed by a Grand Divertisement, in turn followed by Slasher and Crasher, were presented on January 25, 1850. To this was added a new Divertisement called "El Toreador" and the final offering was Jenny Lind.

A new extravaganza was performed on January 27, 1850. Entitled High, Low, Jack and the Game, it followed The Alpine Maid and a Grand Divertisement. The Spanish dance "El Toreador" was performed and Mrs. Howard sang through Kate Kearney again.

M'ille Hilariot received special attention from The Daily Picayune at this time.

M'ILLE HILARIOT—We have heretofore neglected to notice in
detail the performances of this fascinating danseuse at that
elegant little box, Placide's Varieties. It was not, however,
from any unwillingness on our part that that has occurred;
none are more conscious than ourselves of M'lle Hilariot's
fine talents as an artist, and our mite of applause has often
been added to that which abundantly greets her appearance each
night on the stage.

M'lle Hilariot's style of dancing is peculiarly attractive
from the striking contrast it presents with the monotony that
appertains to what is commonly called the classic school of
dancing. There is a fire, a spirit, a wild picturesque grace
in all her performances, which, combined with the inspiring
clash of the Spanish music, the rattle of the castanets, and
the rapid, bold and expressive character of the Spanish dance,
keep the audience breathless with pleasurable excitement during
her too brief occupancy of the boards. She leaves them deter-
mined on an encore, and returns to be covered with bouquets.
Add to these eminent qualities as a danseuse she possesses a
figure of admirable symmetry, and striking Southern features
and complexion. None, therefore, can wonder at the warmth of
her reception by the habitues at the Varieties.

*High, Low, Jack and the Game* was repeated January 28 and 29,
1850. Mrs. Howard was the Queen of Hearts and Dawson was the King of
Clubs. *The Daily Picayune* felt that "This piece is gotten up in
magnificent style, and is one of the best burlesques that has been
brought out at the Varieties. The music and scenery are beautiful.
..." Other selections those nights were *Nipt in the Bud*, a Grand
Divertisement, and *Charles XII*.

Reviews of performances at the Varieties became more plentiful
in *The Daily Picayune* toward the end of January, 1850. *Charles XII*
was reviewed in that newspaper, on January 30, 1850.

We cannot refrain from saying a word or two in praise of the
manner in which that sterling comedy, 'Charles XII,' was
performed at the Varieties. Mr. Bass's Adam Brock was one
of those gems of the quiet, natural, old school of acting,
which are now so rarely witnessed. Holland was great in the
Burgomaster, whilst Mrs. Howard played Budige with that fresh
and exhilarating spirit for which she is always remarkable. Mr. Howard's Charles XII was well done.

The first benefit for an actress at the Varieties was tendered to Mrs. Charles Howard on January 30, 1850.

PLACIDE'S VARIETIES.--Mrs. Howard's Benefit.--To-night the charming Mrs. C. Howard takes her first benefit at the Varieties, when no doubt the house will be crowded. Any other supposition would be unjust both to this distinguished actress and vocalist and to the inhabitants of New Orleans. She has been one of the greatest attractions of the theatre from the first night of its opening, and our fellow citizens are quick to perceive and prompt to reward talent. Mrs. Howard is one of the most popular artists that has ever appeared on the boards here. To-night she will sustain the character of Letitia Hardy, in that sterling old English comedy, 'The Belle's Stratagem,' and Fanny Gribbles in the farce of the 'Object of Interest.' In the former piece Mr. C. Howard plays Doricourt and Mr. Bass Hardy; in the latter, Mr. Holland plays Mr. Primrose. There will also be a grand ballet divertissement, in which all the dancers of the theatre will appear.

The benefit performance was reviewed the next day in The Daily Picayune.

BENEFIT OF MRS. HOWARD.--The benefit of this charming actress took place last evening at the Varieties, and was indeed a most gratifying proof of the estimation in which she is held by the New Orleans public. The house presented a very pleasing aspect--the ladies occupying [sic] the most of the seats in the pit, boxes and gallery. . . . Mrs. C. Howard, as . . . Letitia Hardy, was all the gay, spirited and fascinating belle that could be desired, and was frequently rewarded by the warmest applause. Mr. Bass as Old Hardy displayed his usual quiet and rich humor, and Mr. Howard's Doricourt was very good. The afterpiece was spiritedly and successfully performed. A pretty feature in the comedy was a polka, by the principal dancers of the theatre.

High, Low, Jack and the Game continued its success on to January 31. A Grand Divertisement was also performed, along with an addition to the repertory, The Tutor's Assistant, with Mrs. Howard as Prince Ludwig and Mr. Chippendale as the Grand Duke.
February 1, 1850 had the same bill as the evening of Mrs. Howard's benefit. It became a practice to repeat the same performances of a benefit night, the next night or soon after. In The Belle's Stratagem Mrs. Howard sang such songs as "Where are you going to, pretty maid?" and the celebrated "Masquerade Cavatina" from Gustavus. There was a Grand Ballet Divertisement and the farce Object of Interest concluded the evening.

Saturday night, February 2, 1850, was a big night at the Varieties. A large number of different performances were presented. Middy Ashore opened the entertainments, followed by a Grand Divertisement, after which was a new farce called Shocking Events. Fortunio and His Seven Gifted Servants rang the curtain down.

A few new offerings were presented on February 3, 1850. A new "petite comedy" entitled You Can't Marry Your Grandmother opened the evening's entertainments, followed by a Grand Divertisement. High, Low, Jack and the Game was repeated. A new "pantomimic divertisement" entitled The Dancing Lesson graced the stage of the Varieties as the concluding performance that night.

February 5, 1850 was a benefit night for George Holland, one of the mainstays of the Varieties company. He appeared in Poole's comedy, Paul Pry, in the title role, one for which he was famous. A Grand Divertisement followed and a song was sung by Mr. Duffield. A new farce called Me Think's I See My Father was presented and "La Jota Arragonesa," was danced. The readers of The Daily Picayune, and the play-going public were induced to attend the benefit performance.
by a small picture of a man in striped pants with top hat, boots and umbrella saying:

How dye do?—just dropt in—beg pardon—hope I don't intrude—but if it is not asking an impertinent question, will you go to GEO. HOLLAND's BENEFIT at PLACIDE'S VARIETIES on TUESDAY EVENING, 5th February? Twenty one years have elapsed since I was first introduced to a New Orleans audience, which took place at the Camp Street theatre by Mr. Holland, on Friday, 30th January, 1829. I shall never forget the flattering reception I met then, and oft times since—and hope, for 'auld Lang Syne,' I may again receive your kind indulgence on my reappearance for the above occasion.

PAUL PRY

There was a large turn-out for Holland's benefit.

GEORGE HOLLAND'S BENEFIT--Placide's Varieties was crowded last night it being the occasion of Mr. Holland's benefit, and richly did he deserve it. In the comedy of 'Paul Pry,' and the farce of 'Methinks I see My Father,' he convulsed the house with laughter, and drew down thunders of applause. We consider Mr. Holland has no equal in his line of the profession.

Another column elaborated further:

THE COMPLIMENT TO MR. HOLLAND--After the conclusion of the performance of the comedy of 'Paul Pry,' at the Varieties last evening, on the occasion of Mr. George Holland, the inimitable comedian's benefit, the 'great' beneficiary was called out, and when on the point of saying a few words to the crowd of his admirers, was agreeably interrupted by being presented with a small box containing, as he at first thought, a present for himself of an opera glass. He discovered his mistake, however, on retiring, and returned to exhibit to the audience with a countenance beaming with pleasure and good humor, a pair of neatly embossed gold cups, inscribed with the initials of his two sons, accompanied by the following flattering and merited compliment: The stock holders in the theatre of 'Placide's Varieties,' beg to make their respects to Mr. George Holland, and herewith present two cups, one for each of his two sons, as a small mark of their esteem for him as a gentleman and a distinguished comedian and actor.

(Signed)

PETER CONREY, JR.
On behalf of the stockholders

New Orleans, February 5, 1850

The hearty and unanimous applause of the audience testified
their esteem for the old actor, and their appreciation of the stockholders' kindness towards him.

Paul Pry was played again on February 6 and 9, 1850. Supporting Holland were Bass as Col. Hardy, Chippendale as Witherton and Mrs. Howard as Letitia. A Grand Divertissement and several farces were done during the evenings of February 6 through February 9, including The Tutor's Assistant, Shocking Events, The Swiss Swains, and The Boarding School, The Belle's Stratagem and The Post of Honor were also repeated.

A new extravaganza was performed on February 10, 1850. The evening opened with Nicholas Flam, Flam being played by Bass, Shrimp by Dawson and Dr. Birch by Durant. The extravaganza, The Nereid Queen, was highly praised by The Daily Picayune.

PEACIDES [sic] VARIETES.—This favorite place of resort continues in the full tide of successful experiment, yet are the manager's exertions unceasing for the production of sterline novelty. To-night a new romantic drama, written by Mr. Bass, the stage manager, is announced, entitled 'The Nereid Queen.' By the bills of the day we perceive that all the available talent of the Varieties is employed in its performance. The charming Mrs. C. Howard is the musical feature--the eccentric Holland in the grotesque--the factinating Hilariot and the joyous troup of danseuses in their respective roles of excellence [sic]--and all the company fitted with parts in which their talent may be most favorably developed. From the testimony of an eye-witness of the rehearsal we are led to expect a high treat. The author has understood the relative merits of each member of the corps, and they seem to have entered into his feelings con amore. Mondelli's artistic pencil, the rich fancying of the costumer, the splendor of the proper'ies [sic] perfect unison in a band of harmony perfected by Signor Gabici, whose labors throughout the piece evince the richest taste of genius and the art of the consumate magician.

The Nereid Queen was very well received.

PLACIDES VARIETIES.—The new romantic burletta of the 'Neried Queen,' or the 'Nymphs of the Rhine,' is one of the most gorgeously beautiful things ever presented on the stage in
New Orleans. All the accessories are in equal taste--music, scenery, dances, &c.--making altogether a dramatic spectacle of dazzling brilliancy. Every one should witness it...

The Neried Queen had a long run, continuing until the beginning of March. This was the longest continuous run at the Varieties up to that time. Other presentations were pieces such as Popping the Question, Box and Cox, The Tutor's Assistant, The Alpine Maid, Taken in and Done For, Robinson Crusoe, The Second, Forty and Fifty, Home Sweet Home, The Bengal Tiger, Simpson & Co., Grist to the Mill, and The Serious Family.

A benefit was held on March 1, 1850 for Bass who was making his last appearance in New Orleans. Chosen for the occasion was The Soldier's Daughter, Bass taking the role of Governor Heartall. Frank Heartall was played by Mr. Howard, and supporting these were Byrne as Malfort, Holland taking two roles as Timothy and Quaint, and Mrs. Howard as Widow Cheerly. This was followed by a new Grand Divertissement in which the whole ballet troupe participated. By request, Charles the Second closed the evening, with Bass as Capt. Copp, and Mrs. Howard as Mary Copp. Among songs sung in the latter were "The Old Arm Chair," and the duet "I've Wandered in Dreams," sung by Mrs. Howard with Miss Melville. Another song was sung, apparently not part of a play, by Mr. Duffield. It was entitled "The White Squall."

The benefit evening was reviewed thus:

MR. BASS'S BENEFIT.--A full house greeted this general favorite and sterling actor last evening. The pit and boxes exhibited a brilliant array of ladies. The entire performance went off with great eclat. Mrs. Stuart, who had kindly volunteered her services and Mrs. Howard, the established favorite at
the Varieties, acted, each in her different line, most admirably. The veteran Bass, as the old soldier and the old sailor, was equally excellent. It needs no critique from us to establish his well earned claims to an enviable reputation, both as an actor and a gentleman.

A new ballet was presented on March 3, 1850. It was called La Peri and was described as a "... Grand Ballet of Action."

Directed by Mons. Mangin, it contained new scenery, machinery, costumes, decorations and properties. Principal dancers were M'lle Hilariot, M'lle H. Vallee, M'lle Baron, M'lle Julia Vallee, Mons. Mangin, Signor Vegas, Mons. Bouxary and Mons. Pinquily. A new "comic drama," preceded the ballet extravaganza. Called The Pride of the Market it featured Mr. Dawson as Mons. de Volange and Mrs. Howard as Marton.

La Peri continued to be performed almost uninterrupted through March 13. Other offerings during this time were The Pride of the Market, Grist to the Mill, The Lady and the Devil, Object of Interest, Kate Kearney, The Middy Ashore, The Post of Honor, and Home Sweet Home.

A new play called The Devil in Paris opened at the Varieties on March 11, 1850. Crequet was played by Holland, Count Vanille was played by Dawson and the Mysterious Stranger was played by Mrs. Howard.

The Neried Queen and The Serious Family were presented on March 15. At this time Thomas Placide returned from New York, where business connected with the Varieties had taken him. The Daily Picayune was very complimentary toward him and the theatre he managed, expressing the opinion that through the work of Placide and the calibre of the theatre itself, the Varieties would secure for itself
"... a popularity second to no theatre of its size in the country."
(The Daily Picayune, March 15, 1850)

In the few months of its existence, the Varieties had already achieved a reputation for outstanding performances. It was referred to by The Daily Picayune as "A gem of a theatre. . . . Here we are always sure to be amused, and almost every taste may be gratified whether they prefer dance, song or drama. . . ." On March 17, 1850, a new piece was presented. Cockneys in California featured Holland as Anthony Chiffins, Dawson as Jacob Bunker and Mrs. Johnston as Mrs. Chiffins. A farce new to the Varieties featured Tom Placide as Peter White and Mrs. Howard as Widow White in Mr. and Mrs. Peter White. La Peri was repeated.

The Trumpeter's Daughter was revived from earlier in the season March 19, 1850. It was followed by two Grand Divertisements, the artists led by M'lle Hilariot. A drama called Luke the Laborer featured Tom Placide. Cockney's in California concluded the evening. Holland was outstanding in his role of Chiffins in this piece. The Daily Picayune stated: "If any one wishes to laugh till his sides ache, let him go and see Holland play Chiffins . . . ." His suicide scene is indescribable." (The Daily Picayune, March 19, 1850)

At this time, theatre-goers of New Orleans learned that Tom Placide had engaged his brother-in-law, William Rufus Blake, as assistant manager of the Varieties. Blake was a well-known actor who had most recently managed the Broadway Theatre in New York City. He was quite famous for many roles, especially that of Jesse Rural, in Old
Heads and Young Hearts. (The Daily Picayune, March 20, 1850)

... In London, it is still the great bill of attraction at the Haymarket theatre, though first brought out last November. The sensation it is causing in New York is unexampled. It has been played a hundred and fifty consecutive nights at Burton's theatre, and still draws, nightly, crowded and fashionable houses. The comedy is cast here with great effect, and when we mention the inimitable Mrs. Howard and Holland as performing it, its claims to popularity are sufficiently established.

During the latter part of March, The Serious Family and Cockneys in California were performed several times, due to their popularity. Other pieces seen were Home Sweet Home, Mr. and Mrs. Peter White, The Day After the Fair, Perfection, The Fair One with the Golden Locks, The Neried Queen, Grist to the Mill, Paul Pry and Taken in and Done For. Dances were performed by the members of the ballet troupe, which The Daily Picayune found very good, in certain aspects.

BALLETS AT THE VARIETIES. The ballets and other dances brought out this season at the Varieties have been such as to afford the ballet troupe opportunities of displaying more of the purely mechanical attributes of the art than those higher qualities which hold an audience breathless with admiration of superior grace, ease, and elegance. There is in the 'Jota Arragonesa,' or the 'Neried Queen' no call on the intellectual powers of the artist. In all of these performances, which are excellent in their line, Mlle Hilariot has been the prominent attraction, and that, too, with the best claims to so flattering a position. From what we have seen of her in these show-pieces—to use a word characteristic of the style of dances she has hitherto appeared in—we have in common with a majority of the theatre-going public, expressed a desire to see her in a style of ballet of the classic kind, which has rendered Ellsler and Blangy such favorites in this country. Pieces of this description are numerous enough to leave a large latitude of choice. The exquisite Giselle, Sylphide, Bayadere, are well known to amateurs of this beautiful art, and Mlle Hilariot could wish for no more eminent opportunity of winning a well merited fame. We feel confident she would obtain entire success. (The Daily Picayune, March 24, 1850)
The first appearance of Mr. Spear, an actor new to the stage of the Varieties, was on March 30, 1850. He was featured as Sir Matthew Scraggs in a new farce entitled Sketches in India. Mrs. Howard, returning to the stage after a short illness, was Sally Scraggs, who sang "I Should Like to Marry," in the piece. The Serious Family was repeated and a Grand Divertisement was danced, along with an "Espagnol" called "La Tarentella."

By March 31, 1850, the Varieties was the only theatre in that part of the city still open. On this date it presented a new military drama called The Pretty Girls of Stilberg, with Mrs. Howard as Margot, Placide as Earnest, Dawson as Bobby and Holland as Popplewig. The ladies of the company executed "... a series of military evolutions." A Grand Divertisement followed. Pet of the Petticoats featured Mr. Spear as Zephyr and Mrs. Howard as Paul. Spear, after his first night's performance, was considered "... a superior comic actor..." and "... a valuable addition to the establishment..." The bill for April 1, was the same as the previous night.

The Pretty Girls of Stilberg received a very complimentary review in The Daily Picayune.

... The language of the piece is unpretending in its character, but the plot and incidents are well managed, affording many opportunities for laughter and throwing the characters into droll situations. Through the piece there are interspersed many fine glee and songs, which add to its attractiveness and popularity. This drama is peculiarly well adapted to the company now playing... as it affords so many good parts to the leading favorites. The correct delineation and assumed gravity of the mock Emperor by Placide, when he patronisingly kisses the fair complainants, the inimitable drollery of Holland, and the vivacity of Mrs. Howard, are all deserving of high...
praise. The gem of the performance, however, is the grand military evolutions introduced by the female warriors, under the command of that excellent disciplinarian Mrs. Capt. Howard.

Mr. Spear became one of the leading performers of the company. On April 2, 1850, he played the part of Captain Phobbs to Holland's Golightly in *Lend Me Five Shillings*. That night, in addition to a Grand Divertissement, *The Pretty Girls of Stilberg* was repeated and the evening ended with the Spanish dance "La Aragonesa."

Another newly engaged actor appeared for the first time on April 5, 1850. He was Mr. McKeon and performed as Restive in the operatic farce called *Turn Out*. Singing also was Mrs. Howard as Massan Ramsay. George Holland played Gregory. *The Serious Family* was repeated and there was a Grand Ballet Divertissement.

*Paul Pry* was played again on April 6, with an outstanding cast. Holland recreated his famous title role. Spear played Colonel Hardy, Howard played Frank Hardy, and Mrs. Howard played Phoebe. Eliza was played by Miss Melville, and Mrs. Subtle was played by Mrs. Rowe. A Grand Divertissement followed and the evening was concluded with Mr. and Mrs. Peter White. Peter White was played by Placide, and Mr. McKeon was Major Pepper. Mrs. Howard played Mrs. Widow White, and Mrs. Johnston played Mrs. Peter White.

The next few nights saw such performances as *The Serious Family*, *The Pretty Girls of Stilberg*, *Fortunio and the Seven Gifted Servants*, *The Spectre Bridegroom*, with Holland, McKeon and Spear in the chief parts, and *The Follies of a Night*.

An outstanding evening of the season was the benefit performance
honing Mlle Antonia Hilariot, leading female dancer of the ballet troupe, on April 10, 1850. The evening began with Cockneys in California. Following this was a Divertissement which featured a waltz by the ladies of the corps de ballet, "La Tarantula," danced by Mllles Baron, Henrietta Vallee and Senor Vegas, and a Grand Pas de Trois, by Mlle Hilariot and Messrs. Mangin and Bouxary. This part of the program concluded with a song, "Our Flag is There," sung by Mr. Duffield. The second Divertissement was a Grand New Pas which included "The National Flag," danced by Mlle Hilariot and all the ladies of the corps de ballet. The dancing was then interrupted by The Day After the Fair. A third Divertissement featured a Polka by the entire corps de ballet, a New Pas Espana, "La Malaguena," by Mlle Hilariot and Senor Vegas, a new Pas de Deux by Mlle Baron and Mons. Pinquily, a Pas de Trois, by Mlles Henrietta Vallee, Julia Vallee and Mons. Bouxary, and finally, a new waltz, "The Inconstant," by Mlle Hilariot, Senor Vegas and Mons. Pinquily. The Loan of a Lover brought the evening to a close, with Mrs. Howard and Mr. Placide appearing.

Mlle Hilariot's benefit was a great success. The theatre "... was literally jammed ... Not a seat could be obtained for love or money. The pit, boxes and amphitheatre were crowded with ladies. ..." There was continual applause, especially when Mlle Hilariot made her appearances. The rest of the company were well received also.

The season continued with many plays previously performed, such as The Serious Family, The Pretty Girls of Stilberg, The Follies of a
Night, Sketches in India, The Day After the Fair, The Honeymoon, and Done on Both Sides. The cast of The Rivals included Spear as Sir Anthony, Dawson as Sir Lucious, Holland as David, Howard as Captain Absolute, Placide as Bob Acres, Mrs. Rowe as Mrs. Malaprop and Mrs. Howard as Lydia Languish. The Spectre Bridegroom was repeated with McKeon as Nicodemus, Spear as Old Winkle, Holland as Diggory, Mrs. Johnston as Lavinia and Miss Melville as Georgiana. There were several Divertisements performed also.

Five selections met the eyes of the audience at the Varieties on April 19, 1850. First came The Middy Ashore, with Howard as Tom Cringle and Mrs. Howard as Harry Halcyon. A Grand Divertisement by the principal dancers followed. Next came a farce, The Loan of a Lover, with Tom Placide as Peter Spyke and Mrs. Howard as Gertrude. Another dance, "La Jota Aragonesa," followed the farce and the final presentation of the evening was The Secret.

After weeks of preparation, Camaralzaman and Badoura opened at the Varieties on April 20, 1850. It was described as "the grand romantic, operatic, extravaganza, Arabian night's entertainment." It was entirely a production of the Varieties company, with new scenery and costumes. The music was composed and managed by Signor Gabici. Included in the piece were a Chinese dance and Nymph's Dance. Camaralzaman was played by Mrs. Johnston, Badoura by Mrs. Howard, Mamiaune by Miss Melville, Bung by McKeon and Danasch by Spear. The only other selection performed that evening was Taken in and Done For, which preceded the extravaganza. The reviewer of The Daily Picayune
declared that the new extravaganza was well received by the audience.

*Camaralzaman* and *Badoura* ran through April 23, 1850, with such pieces as *The Day After the Fair*, *Turn Out*, and *The Pretty Girls of Stilberg*.

April 24, 1850, was the occasion of the benefit of Mrs. Charles Howard. One turns to The Daily Picayune for an idea of her reputation:

... No actress within our memory has won so much and so rapidly upon a New Orleans audience as this charming lady has done during the past season. She has not only displayed amazing versatility of talent, playing every cast of part assigned to her with spirit and effect, but her professional industry has been astonishing. Scarcely a night has passed in which she has not appeared on one, and often in several characters, and this not by the exactions of the management, but from her own spontaneous love of her profession. She has won troops of friends and they will remember her bountifully tonight.

Mr. and Mrs. Blake made their debut at the Varieties on the same evening. This was unusual because it was the practice for noted actors to have a grand opening night, and thus they took a back seat to the beneficiery, Mrs. Howard. It was commented that they would lose nothing by this generous act, however, because of their ability as actors having been well established. The selection for Mrs. Howard's benefit was *Old Heads and Young Hearts*. Jesse Rural was played by Blake, Earl Pompion by McKeon, Charles Robuck by Chippendale, Colonel Rocket by Spear, Littleton Coke by Dawson, Tom Coke by Howard, Bobby by Holland, Stripe by Durant, Russell by Church, Butler by Braithwaite and the Countess Pompion by Mrs. Blake. Lady Alice was played by the honoree, Mrs. Howard and Miss Rocket was played by Miss Melville. The play was complemented by a Grand Divertissement performed by the entire corps de ballet.
An account of the benefit appeared in *The Daily Picayune* the next day.

Placide's Varieties was literally jammed last night on the occasion of the benefit of the fascinating actress and unrivaled favorite, Mrs. Howard. The ladies were present in great numbers... Mr. Blake took the audience by storm. His delineation of the simple, child-like, warm-hearted country curate, was an exhibition of talent the greatest actor might well be proud of. In the last act, Mrs. Howard, as Lady Alice, was charming a widow as could be desired. The other performers went through their parts creditably. After the comedy, Mr. Blake responded to repeated and universal calls, and made his appearance before the curtain. In a very neat and well delivered address, he expressed his thanks and those of Mrs. Blake for the very kind reception they had met with. His remark that he felt the warmth of his greeting as deeply as he did the warmth of the weather, was answered by general and sympathetic laughter and applause. Mrs. Howard then appeared, led on by Mr. McKeon. Her reception was of the most enthusiastic character. Bouquets and garlands were thrown in profusion. Mr. T. Placide came forward and read a letter from the stock-holders of the theatre, tendering Mrs. Howard a present of $600 as a testimonial of their high regard for her talents and unwearied industry as an actress, and character as a lady. Mr. Placide placed the little box containing the handsome present in Mrs. Howard's hands, and added a few words, which, coming from the manager, were of the most gratifying character for Mrs. Howard. The lady then stepped forward, and in a voice and manner of the utmost earnestness and feeling, thanked the audience and the stock-holders, particularly, for their very flattering and warm-hearted estimation of her services. She retired amid unbounded applause. The remainder of the entertainments went off to the great pleasure of the spectators. Mrs. Howard's benefit was one few stars ever can boast of.

The bill of the night of Mrs. Howard's benefit was repeated the next two nights.

During the next few days, *Camaralzaman and Badoura, Cockneys in California*, and *Old Heads and Young Hearts* were presented. *The Rivals* was presented on April 29, 1850. It was reviewed the next day in *The Daily Picayune* and the review is an interesting comment on the acting style prevalent at this time.
The house was crowded. We rejoice to see that the great comedies of the old school still have a strong hold on the affections of modern play-goers. Where, indeed, will we find their equals in the mountains of trash that now reign preeminent on the stage?

The comedy was excellently cast and went off smoothly, though with much spirit. Mr. Blake's Sir Anthony was an admirable piece of acting. It was a treat to witness his chaste, natural, yet effective delineation of a part that is now-a-days generally murdered by the 'old men' of the stage. Mr. Blake's quiet, easy manner is far more telling than the ordinary point-seeking violent gestures, and grimaces and convulsions of voice, if we can so express it, of everyday Sir Antonies. Mrs. Howard and Mrs. Rowe, as charming Lydia Languish and laughable Mrs. Malaprop, were all that could be desired. Tom Placide and Bob Acres were one and inseparable, and made together a most pleasant mixture of fun and humor. In the little part of David, Holland displayed the essence of country stupidity and blundering wit. The rest of the characters were creditably performed. We must not forget to mention the very tasty and liberal manner in which the piece was gotten up with regard to dresses, scenery, properties &c. Not only in this piece, but in all others, the management deviate from the customary niggardly manner of putting plays on the stage in these important particulars; they thereby give the best proof of a determination to render their establishment a place of entertainment in every sense of the word, and establish a reputation for taste and tact of the most enviable kind, and one that is very rarely accorded to American managers.

The School For Scandal was done on May 1, 1850. Sir Peter Teazle was played by Blake, Sir Oliver by McKeon, Charles Surface was played by Howard, Joseph by Dawson, Lady Teazle by Mrs. Howard and Mrs. Candour by Mrs. Blake. A Grand Divertisement followed the performance of the play. Doors were open at 7, the performance beginning promptly at 7:30.

The School For Scandal received a good review. The acting was found admirable and the costuming was of particular note. There was a large audience. (The Daily Picayune, May 3, 1850)

On May 2, 1850, a play new to the Varieties was presented.
The cast of The Last Man included Blake as Geoffrey Dale, Holland as Jacob Codling, Mrs. Howard as Barbara Gay and Mrs. Rowe as Alice Gurton. The laughable Camarlazaman and Badoura entertained the audience again. The gist of The Last Man was presented in The Daily Picayune, which had not been done heretofore in a review of a Varieties theatre production by that paper. The review found Blake outstanding as Geoffrey Dale, and commented that no one except Harry Placide or the French actor Bouffe could have done the part better.

Other performances in the first week of May were The Post of Honor, The Last Man, The Loan of a Lover, The Rivals, Camarlazaman and Badoura and several dances by the ballet troupe.

The Sunday night audience of May 5, 1850 witnessed London Assurance, played for the first time at the Varieties. Sir Harcourt Courtley was played by Blake, Dazzle by Howard, Charles by Dawson, Dolly Spanker by Holland, Meddle by Tom Placide, and Max Harkaway by McKeon. Lady Gay Spanker was played by Mrs. Howard, Grace by Miss Melville, and Pert by Mrs. Johnston. The play was followed by a Grand Divertissement by the ballet troupe. London Assurance was received by the audience with applause and approbation. Of particular note to The Daily Picayune reviewer were the costumes, scenery and properties.

Monsieur Mangin, the principal male dancer of the ballet troupe, was tendered a benefit on May 7, 1850. The Young Scamp opened the evening with Mrs. Howard as Joseph, the young scamp. A Grand Divertissement followed with the entire corps de ballet, after which
was presented a farce called My Wife's Out. The latter featured Holland as Mr. Scrumble and Mrs. Howard as Betty, a singing role. Another Divertisement followed with some French and Spanish dances. The evening concluded with Mr. and Mrs. Peter White, with Tom Placide as Peter White.

Another benefit evening was that of May 10, 1850. M'lle Baron, one of the principal dancers of the ballet troupe, was the honoree. Sketches in India opened the evening and featured Spear as Scraggs, Dawson as Count Glorieux and Mrs. Howard as Sally Scraggs. A Grand Divertisement with the whole ballet troupe followed. A musical farce called The Swiss Cottage was then presented with Tom Placide as Natz, Dawson as Corporal Max and Mrs. Howard as Lisette. A second Grand Divertisement concluded the evening.

An unusual part of the performance on May 11, 1850, was that an Overture was played by the orchestra during the latter part of the evening. There is no record in The Daily Picayune of the orchestra being featured in this manner before. London Assurance was repeated and there were two Grand Divertisements.

Towards the middle of May, productions such as Seeing Holland, The Last Man, The Swiss Cottage, The Post of Honor, Camaralazaman and Badoura, Cockneys in California, The Serious Family and The Neried Queen were performed with Divertisements.

Tom Placide had his benefit performance on May 15, 1850. The Daily Picayune summarized his year in association with the Varieties:

It is less than a year since Placide conceived the project of a new theatre on a novel plan. Within that period a
tasteful edifice has been raised, as convenient in its arrangements and perfect in its appointments as any in the country. A company has been collected from the North, and by the personal selection of the manager, in Europe, which by its own unassisted merit, without the aid of a single 'star' with which to stimulate the public, has drawn a succession of full and frequently crowded houses throughout the season.

Besides these claims upon public appreciation as proprietor and manager, Placide has merits on his own account as an actor, which have been frequently called out for the public gratification. In some of his favorite characters he has scarcely a superior on the stage, and they have won him numerous admirers.

On the program was The New Footman, a piece new to the Varieties. Bobby Breakwindow was played by Holland, and Polly by Mrs. Blake. A Grand Divertisement followed. An "operatic piece" was the third selection of the evening. It was called Invincibles and featured Mrs. Howard as Victorine. Another Grand Divertisement followed. Another new farce, A Nabob for an Hour had Blake as Sam Hobbs, Tom Placide as Dick Kumpy and Mrs. Howard as Nanny Scraggs. The benefit was well attended by a fashionable crowd. The performances were "... highly relished and much applauded..." by the audience which included Governor Walker.

During the next few days, The School For Scandal, a new piece called The Cure For the Heartache, London Assurance, and a Grand Divertisement were presented. London Assurance, given on May 18, was announced as the last performance of the regular season. However, performances did not cease. Among the plays that were performed in the latter part of May were Done on Both Sides, Lola Montes, The Young Scamp and The Nereid Queen.

A benefit for Mr. Blake, stage manager and actor of the
Varieties, was held on May 22, 1850. He chose to perform in the role of Grandfather Whitehead in the play of the same name. Of interest was that Henry Placide had performed in the same role some years before in New Orleans and The Daily Picayune expressed the feeling that comparisons would be made by the audience between the two performances.

A comedy in two acts opened the evening. It was called Who Would Be a Bachelor and had not been played at the Varieties before. Blake appeared as Mr. Solus, Howard as Ramble, Placide as Mr. Placide, Mrs. Blake as Mrs. Placide and Miss Melville as Miss Wooburn. A Grand Divertisement followed. In addition to Blake in the title role, Grandfather Whitehead also had McKeon as Langly, Byrne as Drayton, Spear as Driver, Dawson as Bob and Mrs. Johnston as Louise. A second Grand Divertisement closed the evening.

Blake's benefit was well attended and there was much applause. The Daily Picayune, however, found some fault in the productions, for the first time since the theatre was in existence.

... The old comedy of 'Who Would be a Bachelor?' was well received, owing to the excellent manner in which Mr. and Mrs. Blake and Mr. Placide performed their parts. We regret to be obliged to censure where it is our desire only to praise, but we think it to the interest of the management not to allow actors to appear in a piece in which they neither know their parts nor appear to care for the injury their unpardonable negligence does to the play and the establishment. We have named the persons who are deservedly, in the piece in point, exception to these remarks. Mr. Blake, as Grandfather Whitehead, delighted us, and if we could judge of the opinion of the audience by their silent attention and mingled tears and laughter, we should say that he produced a similar effect on them. At the fall of the curtain he was loudly called for, and returned thanks in a very neat and well-delivered address.

Mr. Dawson's benefit was May 24, 1850. Chosen for this occasion
was the opera Rob Roy. Baillie Nicol Jarvie was played by Blake, Rob Roy was played by Howard, Holland played Major Gailbraith and Dawson played Dougal. Also in the cast were Mrs. Howard as Diana Vernon, Mrs. Blake as Helen McGregor, and Mrs. Johnston as Mattie. A Grand Divertisement followed and the farce A Kiss in the Dark was played. Dawson was Mr. Selim Pettibone, Chippendale played Frank Fathom, Mrs. Johnston played Mrs. Selim Pettibone and Mrs. Myers played Mary. The evening ended with "Porticia," an Italian Bolero composed by Mons. Mangin in which the principals of the ballet troupe appeared.

M'lle Henrietta Vallee's benefit was on May 27, 1850. The ballet La Bayadere, was produced with fine scenery, its first time at the Varieties. The music it contained was quite popular with the audience. Ben DeBar, Manager of the St. Charles Theatre, made a rare appearance on this occasion in The Eton Boy. La Bayadere received the following review:

. . . This ballet, which abounds with such excellent music and requires so much artistic excellence to render its representation effective, was played, on the whole, last evening with much success, although in some particulars it was defective. Mrs. Howard as Ninka deserves much credit for the very pleasing manner in which she rendered the difficult music of her part. She was warmly applauded throughout. M'lle Vallee as Zoloe, and M'lle Baron as Fatima, gained new laurels by the effective manner in which they danced.

The benefit of George Holland on May 28, 1850, caused quite a stir, if we are to consider what appeared in The Daily Picayune concerning it.

This evening the receipts at the 'Placide Varieties' are for the benefit of Mr. George Holland, and were the house of twice its present capacity it would be filled. Mr. Holland has been unceasing in his devotion to business during the
season, and during a part of the time he has acted as stage manager. It is not saying too much when we assert that his programme of entertainment is the richest that has been offered during the season. 'The Whims of a Comedian' which will consist of ventriloquism, &c., the new farce of 'An Alarming Sacrifice,' a variety of singing, the new farce of 'My Precious Betsey,' and many favorite dances, will all be given. Mrs. Holland will make her first appearance on any stage, and will introduce several songs and duets. Mrs. Howard, Mrs. Blake, and most of the other members of the company, will appear during the evening in favorite characters. The capacity of the house will be well tested, and persons would do well to secure their seats during the morning.

Holland's benefit was well attended, despite the lateness of the dramatic season and the extreme warmth of the weather. The ladies "... even invaded the seats of the second row of boxes." Mrs. Holland's appearance on the New Orleans stage was well received, her performance being frequently and warmly applauded. Both were called out at the end of the evening. (The Daily Picayune, May 30, 1850)

On May 30, 1850, the Histrionic Association, from which the Varieties theatre itself had sprung, made a first appearance at a regular theatrical establishment at the Varieties. "At the time, the organization was considered the most significant group of amateur actors in New Orleans. ..." The School For Scandal was chosen for this initial performance. Lady Teazle was played by Mrs. Stuart and Mrs. Blake played Mrs. Candour. The amateur orchestra of the Histrionic Association played an overture and the evening concluded with the farce Simpson & Co. Mrs. Howard and Mrs. Johnston appeared in it. Bromley

and Simpson were played by members of the Association. The receipts were for the benefit of the treasury of the Histrionic Association. The performance was well attended, especially by the ladies. Mrs. Blake and Mrs. Stuart were particularly lauded and the orchestra was considered quite good. The men performers of the Histrionic Association were considered of professional calibre.

The Histrionic Association gave another performance on June 1, 1850 for their treasury and to aid the orphans and Charity Hospital. London Assurance was produced, Mrs. Stuart playing Lady Gay Spanker. The male members of the cast were played again by members of the Association. The orchestra performed some selections and a farce called The Dead Shot closed the evening, Mrs. Howard taking the role of Louisa Lovetrick.

There was not one dark night at the Varieties. During the latter part of May and early June, such plays as The Pride of the Market, the ballet La Peri, A Kiss in the Dark, the ballet La Bayadere, The New Footman, the first act of Giselle, Jenny Lind and The Serious Family were performed.

The Histrionic Association again borrowed the Varieties for the benefit of the orphans and the Charity Hospital June 5, 1850. The tragedy The Apostate was presented with Mrs. Stuart as Florinda. The farce Perfection featured Mrs. Howard as Kate O'Brien. The men of the Histrionic Association played all the male parts as usual. All seats were one dollar.

A Kiss in the Dark was performed on June 6, 1850. La Bayadere
was repeated, with M'lle Hilariot gaining praise for her performance. Mrs. Howard was especially noted for her interpretation of the role of Mimka and the whole cast was found to have improved in their performances, now that they had become thoroughly familiar with their respective roles.

The treasurer of the Varieties Theatre, Mr. J. Calder, had a benefit on June 7, 1850. The burletta Seeing Holland was played. For the first time at the Varieties, An Unprotected Female, a piece to be often played in the future, was presented, with McKeon as Nicodemus Crisp, Holland as Tom Temple, and Mrs. Howard as Polly Crisp. McKeon sang a popular Irish song, "Widow Machree." La Bayadere opened the evening. Doors were opened at half past seven, and the performance began at eight o'clock.

The first benefit at the Varieties of a private citizen in no way connected with dramatics was held on June 10, 1850. Mr. F. A. Wood had been seriously wounded by the explosion of the steamboat Louisiana and was to receive all receipts. On the bill were The Secret, Grandfather Whitehead, The Maniac, and La Bayadere. The benefit was well attended, including Mrs. Wood.

No plays were performed at the Varieties on June 11, 1850. The entire evening was devoted to the ballet. The Spirit of the Fountain and La Bayadere were performed.

A large number of varied offerings were presented on the occasion of the benefit of Mr. and Mrs. Byrnes on June 14, 1850. A new drama entitled The Roll of the Drum opened the evening. Byrnes played Ernest,
Holland played Peter Peaflower, Howard played Ascar, Spear played Valentine, Chippendale played Charles Aubri, McKeon played Brutus, Mrs. Howard played Ernestine and Mrs. Johnston played Rosalie. A Grand Divertisement followed. Duffield sang a song and Miss Melville and Mr. McKeon did a comic duet. "La Jota Arragonesa" was brought forward after some absence. My Precious Betsey was repeated and the evening ended with a Grand Divertisement which included "Pas Espagnol," and an "Irish Jig."

Mrs. Blake took a benefit June 19, 1850. Speed the Plough was chosen for this occasion. Mr. Blake played Sir Able, Howard was Bob Handy, Henry was played by Dawson, McKeon played Sir Philip, Placide played Farmer Ashfield, Mrs. Rowe was Dame Ashfield, Mrs. Howard was Susan Ashfield, Mrs. Blake played Lady Handy and Mrs. Johnston played Miss Blandford. A Grand Divertisement followed this comedy, after which Blake delivered a "Masonic Monologue." Mrs. Blake's benefit was well attended by a delighted audience. Mr. Blake received special mention for his role, which "... drew forth peals of laughter."

On June 22, 1850 was the benefit performance for M'lle Baron, one of the principal dancers of the ballet corps. Methinks I See My Father, a ballet Divertisement by the principal dancers, musical entertainment by M'lle Baron on the piano, and by Mons. Pinquily, Jenny Lind, and The Living Fountain were the numerous and varied selections which the audience viewed.

The honoree of a benefit performance was often informed of it by a letter from those tendering it. The letter was often printed in
The Dally Picayune. One such letter was that concerning the benefit
of Tom Placide.

T. Placide, Esq.--Dear Sir--The undersigned, on behalf of the
ladies and gentlemen of the company, the ballet, the gentlemen
of the orchestra, artists, mechanics and attaches of the
'Varietes,' without exception, request your acceptance of
their volunteer services on the occasion of a benefit to be
given you, and which it has been suggested shall take place
on Wednesday evening next. (26th)

In tendering this courtesy, the undersigned regret that it
has been delayed thus long. They deem the period, however,
not altogether inappropriate, inasmuch as it will take place
within a few nights of the close of a theatrical season which
your enterprise, spirit and liberality have made brilliant
in the extreme, and given those who have been connected with
you an opportunity of testifying, by a tribute however
humble, their high appreciation of the integrity and punctuality
by which your proprietorship has been characterized. We trust
the public generally will cooperate with us in making the
benefit substantially worth of your acceptance.

We are, dear sir, with much regard, your friends and well-
wishers,

Geo. Holland,        Geo. T. Rowe,
Chas. D. S. Howard,   L. Gabici,
Wm. M. Dawson,       Thos. E. Fye,
A. Mondelli, Sen.,    For the Members of the Establishment. (The Daily
Mrs. Johnston's benefit was on June 25, 1850. Two selections
new to the Varieties were produced. A drama in two acts called La
Fille Du Regiment featured the following: Supplice, Mr. McKeon, Andreas,
Mr. Dawson, Gamard, Mr. Holland, Marchioness de Bergenfield, Mrs. Rowe
and Madelaine, Mrs. Howard. A Grand Divertisement followed. A "petite
drama" entitled The Two Queens employed many of the same actors as La
Fille Du Regiment. Dawson was George Kollor, Holland was Magnus Lob,
Myers was Banner, Mrs. Johnston was Christine of Sweden and Mrs. Howard

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was Margaret of Denmark. A second Grand Divertissement concluded the evening.

A comedy new to the Varieties was presented on June 26, for Tom Placide's benefit. The Poor Gentleman had one of the largest casts of all plays done previously at the Varieties and virtually every one of the company had a part. Besides this piece, two Grand Ballet Divertisements were produced. The Daily Picayune had this to say about the occasion:

. . . The season is about to close, and the parties to separate for a while, perhaps never to meet again in the same relation towards each other. The role of management at all times is so difficult and beset with so many inevitable sources of complaint and dissatisfaction, that it is rarely that the best manager finds himself popular with his whole company at the close of a season. It is the highest compliment possible to Mr. Placide, that in his first attempt at management, in a new style of theatrical amusement, and with an entirely new company, he should have got through with so much success as to deserve and to receive the free proffer of this complimentary benefit. It is a tribute to professional enterprise, skill, and punctuality, of which he may well be proud.

The same claims which have won him the esteem of his professional brethren, will command for him a generous public support. The play-goers owe him for a series of excellent entertainments, which have made many a leisure hour pass gaily and merrily. To his taste and perseverance we are indebted, for the fine theatre which bears his name, and the admirable company which he collected. His own merits as an actor of superior abilities have often won their applause. Altogether, as manager, actor, and man, he deserves, and we trust will receive to-night, ample assurances of the kindly recollections of the public.

The benefit of M’lle A. Hilariot was on June 29, 1850. An Alarming Sacrifice was revived for this occasion. A Grand Ballet Divertissement came after. The Two Queens made their appearance prior to the first act of Giselle, which featured M’lle Hilariot, the honoree.
Mrs. Howard's benefit was July 2, 1850. A new selection, The Windmill, was presented. A Grand Divertisement followed and the "vaudeville" called The Welsh Girl was presented. Tom Placide, Chippendale, Spear, Mrs. Howard and Mrs. Rowe were in the latter. A second Grand Divertisement was performed and An Unprotected Female closed the evening.

The last night of the season was July 4, 1850. The Child of the Regiment (La Fille Du Regiment) was first on the bill that evening. A Grand Divertisement followed and the musical farce, The Invincibles, brought the curtain down on a very successful season.

A large audience attended the last night of the season. It was noted in The Daily Picayune that because of the warm weather the usual theatre patrons were no longer frequenting the theatres as much as before.

There was never a dark night during the entire season. Entertainments produced in June and July, on nights not given over to a benefit performance, included The Spectre Bridegroom, An Alarming Sacrifice, An Unprotected Female, La Bayadere, The Spirit of the Fountain, His Last Legs, Camaralazaman and Badoura, The Secret, The New Footman, The Alpine Maid, Olympic Devils, Sketches in India, Speed the Plough, A Kiss in the Dark, Don Giovanni in London, The Roll of the Drum and several Grand Divertisements.

The members of Placide's company left shortly after the close of the season in July for a three month stay in Louisville, Kentucky, where they were to perform for the remainder of the summer. Placide
himself left New Orleans on July 13, 1850. Thus ended the first season of the Varieties Theatre. It had been conducted according to Placide's plan, that is, light comedy, burlesque and dancing were the types of performances given. Many standard comedies and farces formed the basis of the company's repertoire. In addition, standard ballets and other dances were performed by the ballet troupe. Members of the company had proved to be highly talented in their respective assignments and had brought good entertainment to large and appreciative audiences.

Summary of the 1849-1850 Season

The Varieties Theatre came into existence as a result of differences of opinion among members of The Histrionic Association, an organization established in New Orleans in 1848. It had built a theatre for the purpose of providing entertainment and acting opportunities for its members. Soon the public was allowed to attend the performances for an admission charge. The controversy arose over whether or not to have a strictly commercial theatre or not. Those wishing so grouped together and formed La Variété Association, and with the aid of Thomas Placide, formulated a plan to build a theatre for commercial purposes, owned by La Variété Association and leased to a professional theatrical manager, reserving a club room in the theatre for use of members of the association.

The cornerstone of the Varieties Theatre was laid in July of 1849. Thomas Placide was engaged as manager and the theatre was known as Placide's Varieties. The building rose rapidly and the first performance was given December 8, 1849. It was an unusual venture in that
Placide engaged a stock company of actors rather than featuring "stars" as many other theatres all over the country, including New Orleans, were doing. Prominent among Placide's first company were Mrs. Charles Howard, George Holland, Charles Bass, and Placide himself. A corps de ballet included M'lle Antonia Hilariot, Henrietta Vallee, M'lle Baron, M'lle Julia Vallee, Mons. Mangin, Signor Vegas, Mons. Bouxary and Mons. Pinquily.

Each night one or two popular full length comedies were produced, along with a farce. There was dancing by the principals of the ballet corps and an occasional full length ballet. The company soon established itself as having accomplished artists and the performances were well received and attended. Benefit performances were given the principals of the dramatic company and the corps de ballet. Occasionally the same privilege was bestowed upon such positions in the company as stage manager and treasurer. The regular season closed July 4, 1850, one of the longest in the history of the Varieties.

1850-1851 Season

Prior to the opening of the 1850-1851 season, the Varieties underwent renovation, and hints were given of coming attractions.

That elegant little theatre, the Placide Varieties, is being completely renewed in every department. New carpets, new cushions, ... woodwork repainted, roof repaired, etc., indicate some of the preparations. A new drop curtain has been painted by Mondelli, who has also been engaged during the summer on a quantity of new scenery. The greatest and most beneficial improvement, however, is the additional room to the stage, in the rear of the building. A further space of eighteen feet in depth is given to the establishment, to serve for music and dressing rooms, and allow freer play to the scenery. The theatre will look, by the first week of November, as new as it
did the day it first opened. It is already generally known that old Bass, old Chippendale and old Holland are among the great engaged; and Tom Placide, charming Mrs. Howard, the excellent ballet corps, and hints we have of other engagements and novelties, and the little Varieties will lose nothing in public favor from its littleness or its no-starring system. (The Daily Picayune, October 12, 1850)

In the latter part of September manager Tom Placide was in New York City engaging talent for the coming season. Bass and Chippendale had been hired by this time, the latter as stage manager. The people of Louisville were so pleased with Placide's work during the summer that they intended to build him a new theatre. (The Daily Picayune, September 26, 1850)

New Orleans theatre-goers were promised an entertaining season. (Placide's Varieties) . . . will be opened next month, with a company that will surprise even the friends of the manager, much as they expect from his well known enterprise. The entertainments will be varied from those of last year, giving some prominence to English opera and ballet. In the opera department he has made some additions to his company, which give it great force, and cannot fail to rally the lovers of music in support of the house. Besides our old favorite the charming Mrs. Howard, Mr. and Mrs. Leati have been engaged. Mr. Leati is himself a thorough musician, of established reputation in this country as well as in England. Mrs. Leati is English born, although educated to her profession in Italy, where she has sung as prima donna in the Italian opera, and has filled the same place in London. She was the celebrated Miss Hobbs, for whom so many English songs were written. They are both great acquisitions to the Varieties.

For the ballet, the popular company of last year is mostly retained. Hilariot will be here, and Baron, Maugin, Vegas and Pinquely, with some new and attractive faces.

Among the engagements, besides Leati, are Reeves, who was formerly tenor singer with the Sequins, and is one of the best English singers in America, Howard, Holland, Dawson, Placide, Bass, Chippendale, Sr., Duffield, and others. This will probably be the best English Opera company that could be found in the whole country. Comic opera will be given twice
each week. That universal favorite, Mr. Henry Placide, is also engaged, who, with the assistance of the company, there is no comedy which cannot be cast with an excellent distribution of characters.

With such a company, a good selection of pleasing operas, diversified with comedy, vaudevilles, and dancing, the house will be filled as formerly with the taste and fashion of the city. We congratulate Mr. Placide on his success in obtaining so many attractive features for his coming season, and feel sure that he will meet with great success. (The Daily Picayune, October 20, 1850)

The following advertisement appeared in the November 18, 1850 issue of The Daily Picayune:

Mr. T. PLACIDE has the great pleasure in announcing to the public of New Orleans that the above place of entertainment will open in a few days, with a powerful Operatic, Comedy, Vaudeville, Farce and Ballet Company.

The following Ladies and Gentlemen are engaged: Mrs. CHARLES HOWARD, M'me LEATI, Messrs. T. PLACIDE, BASS, W. H. CHIPPENDALE, HOLLAND, C. HOWARD, DAWSON, WRIGHT, DEWALDEN, CONOVER, DONALDSON, SINCLAIR, HICKEY, CHURCH, MYERS, SCHLIM, etc. Messrs. DUFFIELD, LEATI, REEVES, Messames REEVES, ROWE, W. P. JOHNSTON, AIKEN MURRAY, CONOVER, BOWER, M'illes, HILARIOT, BARON, Mons. MAUGIN, Senor VEGAS, Mons. PINQUELY, Misses SCHLIM, YERRINGTON, JOHNSON, Etc.

Sig. GABICI .................. Leader and Musical Conductor.
JOHN H. CALDER ................. Treasurer.
GEO. T. ROWE .................... Prompter.
BARETT ......................... Property Maker.
THOMAS ............................ Master Carpenter.
Manager, Mr. W. H. CHIPPENDALE, Late Director of Niblo's Garden, New York.
The whole under the immediate direction of Mr. T. PLACIDE.

The second season of the Varieties Theatre opened on November 23, 1850. The Daily Picayune of that evening said:

We hope and anticipate that this evening will constitute [sic] the initial night of a brilliant and successful season. The performances will consist of an extravaganza sketch, named the "Varieties in Confusion, or a Manager Bothered;" two ballet divertissements, the farce of "Dr. Dilworth," and the operetta of "The Alpine Maid."
The prices of admission are: first and second tier and parquette, seventy-five cents; boxes, third tier, for colored persons, fifty cents; gallery, twenty-five cents.

The box office opened at 6:30 and the performance began at 7.

The box office was opened during the day from 10 to 3 and from 5 to 6.

The first performance of the season was well received:

The Placide Varieties . . . opened last evening to a house jammed from top to bottom with an audience apparently determined to bear the severe crushing and crowding with the utmost good humor, and to laugh at every word that was uttered and everything that was done on the stage. As each of the old favorites and the new comers entered they were saluted with round after round of the heartiest applause, which, by the bye, abounded during the entire evening. Certainly no theatre ever saw an audience and actors better pleased with each other. The opening sketch of "Varieties in Confusion" is a very laughable affair, and was excellently played. We have not space to go into a detailed account of the performances. The farce, operetta, singing, dancing, music, etc., were all excellent. They could not be better. It would be invidious to point to any particular performer where so many were, in their different styles and parts, worthy of our best praise.

Besides the complete renovation the house has undergone, and the addition of much new and beautiful scenery, the stage has been decorated with a magnificent drop-curtain designed and executed under the direction of Signor Mondelli, scenic artist of the theatre. The conception is original and tasteful, and the effect is that of a large frame of gilt and other choice colored arabesque tracery surrounding a medallion, in which is an allegorical figure, beautifully painted. The eye is fairly dazzled with the splendid and striking ensemble of this drop curtain.

The season at the Varieties has commenced under brilliant auspices; we have no doubt that will continue to be its future fortunes.

The second evening of the season consisted of a repeat of Varieties in Confusion, and the two Grand Divertisements. A "musical burletta," called Jenny Lind and a comedy piece called Tom Noddy's Secret closed the evening.
The first Shakespearean offering of the season was on November 25, 1850. The Merry Wives of Windsor included the following cast:

Falstaff, Mr. Bass; Justice Shallow, Mr. Chippendale; Master Slender, Mr. Holland; Dr. Caius, Mr. Dawson; Bardolph, Mr. Duffield; Mrs. Ford, Mrs. Howard; Mrs. Page, Mrs. W. P. Johnston; Anne Page, Mrs. Reeves; and Dame Quickly, Mrs. Rowe. In addition, there was a Divertissement which featured M'lies Hilariot and Baron and Messrs. Maugin, Vegas and Pinquely.


This great comedy was played last evening at the Varieties to a very good house, and with a cast rarely equalled. The company has become so habituated to playing light burlesques, that in the beginning of the performance they seemed rather restrained and ill at ease in their several parts, but as the piece progressed they warmed to the work, and played with spirit and effect. Succeeding representations, which we trust will be given, will give to the performance all the requisite ensemble and ease.

Mr. Bass's Falstaff was one of those quiet, humorous, discriminative personations in which he so excels. The richness of the character peered through without exaggeration, or attempts at point—the vice of the dramatic age. The finish of the true artist's touch was everywhere visible.

Mr. Chippendale's Justice Shallow pleased us exceedingly. The vanity and egotism of a silly dotard were painted to the life but still it was the same easy, quiet manner, that characterized the Falstaff. Holland, as poor, foolish, love-lorn Slender, was as droll as well could be, and without any buffoonery either in the delineation. Dawson, as Dr. Caius, was very laughable and very natural, and Mr. Howard, in Ford, showed decided improvement in his profession. Mrs. Howard looked very charming indeed, and acted as charmingly—the very personation of mischief and gaiety. Mrs. Johnston, as Mrs. Page, pleased us much. We wonder where Bardolph got that nose. It was a lusus naturae, and loomed forth like a bonfire on a heath. The costumes were all correct, and some of them very rich and tasteful.

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A play described as being presented for the first time in New Orleans was presented November 27, 1850. Separate Maintenance featured Mrs. Howard and Mr. Holland. Mr. and Mrs. Leati made their first appearance of the season in a "musical olio," assisted by Mr. Reeves. A Divertissement followed and the evening was concluded with the extravaganza Fortunio, or the Seven Gifted Servants, a piece very popular the previous season. Mrs. Howard played the title role, with Mrs. Conover as the Fairy Queen and Mr. Dawson as King Alfourite.

The performance of Mr. and Mrs. Leati was reviewed in The Daily Picayune of November 28, 1850.

... The selections of music were judiciously made, and the new comers received the strongest marks of the admiration of the audience. M'me Leati, in addition to singing in concerted pieces, sang a cavatina from Linda di Chamounix, which was particularly pleasing. The fame of these artists preceded them, but we were not prepared to hear such delightful singing, or listen to so much display of artistic merit. Mr. Reeves also assisted in the entertainment. He possesses a tenor voice of much smoothness, which he manages with skill. The trio will add much to the delight of the frequenters of this house.

Mr. Holland performed in a piece for which he had gained much acclaim when he appeared as six characters in A Day After the Fair on November 28, 1850. Also presented were Separate Maintenance, a comic sketch called The Lost Letter, the Leatis musical olio, and a Dance Divertissement.

Five presentations were witnessed by the audience of November 29, 1850. Tom Noddy's Secret opened the evening with Bass, Holland and Dawson, Mrs. Howard and Mrs. Conover. A Divertissement followed which featured M'ille Hilariot and Mons. Maugin and Senor Vegas. A
satirical sketch called *Shocking Events* brought Chippendale and Holland before the footlights again. Mr. and Mrs. Leati then sang selections from certain operas and were supported by Reeves. Mrs. Howard was *Lola Montes* in the fifth presentation of the evening, with DeWalden as Count Muffenoff and Holland as Michael Browski.

M'lle Hilariot's dancing was commented on by *The Daily Picayune* of November 30, 1850.

This beautiful danseuse's ... bold, rapid varied style has attractions not to be despised by admirers of what may be called the romantic and not the classical school of the dance. There is a brilliant, dashing, yet easy way about her that at once pleases every spectator. She deserves and will retain the favor with which the New Orleans public regard her.

*Going to the Races* featured Mr. Holland, Bass, Mrs. Howard and Mrs. Johnston on November 30th. The Leatis and Reeveses performed, followed by the burletta *The Nereid Queen or The Nymphs of the Rhine*. This piece included M'le Hilariot and Mons. Maugin and Senor Vegas in their best dances.

December 1, 1850, witnessed the first performance that season of *Paul Pry*, an old favorite. Holland took the title role and Bass was Colonel Hardy. Mr. Wright made his first appearance at the Varieties as Frank Hardy and Mrs. Howard played Phoebe, singing a song as part of the role. Mrs. Conover rounded out the cast as Eliza. There were twenty minutes of vocalizations by the Leatis and Reeveses and *The Nereid Queen* closed the evening.

The first opera of the season was presented on December 2, 1850. *John of Paris* featured Mr. and Mrs. Leati, Mrs. Howard, Mr. and Mrs.
Reeves, Holland and Duffield. Holland was also in My Precious Betsy which followed. Mrs. Johnston and Mrs. Conover were in it too. Following a Divertisement, The Alpine Maid brought Holland before the audience for the third time that evening, supported by Reeves, Mrs. Howard and Mrs. Rowe.

John of Paris had not been performed in the city for many years, according to the review which appeared in The Daily Picayune the next day.

This favorite and pretty opera was brought out last night at the Varieties the first time for many years in this city, with a powerful cast and to a crowded house. It could hardly be other than well performed with such artists as Mrs. Leati, Mrs. Howard, the Reeves and Mr. Leati. Mrs. Leati's fine musical accomplishments were fully displayed last evening. She was frequently applauded. Mrs. Howard no less charmed her audience. Leati, Reeves and Holland sustained themselves excellently. The opera is carefully put on the stage, with appropriate costumes, scenery, etc. The orchestra, under Gabici's skillful management, performed its important functions to general satisfaction.

The repetitions of December 3, 1850 were John of Paris, The Lost Letter, a Grand Divertisement and Going to the Races.

An early December review exemplifies those typical of the calibre of performances during the second season of the Varieties Theatre and gives a good idea of its reputation in New Orleans at the time.

... we witnessed the representation of the sterling old comedy of "Paul Pry," in a style that we have never before seen equaled. The cast, we believe, was more powerful than has often, if ever, been seen upon the American stage, and the whole piece was given without a halt or a moment's hesitation from the beginning to the end. Each performer seemed "letter perfect" in their part, and to enter into the humor of the author with a zest we have rarely seen equaled. The audience was
kept in a roar of laughter from the rising to the fall of
the curtain. It would be invidious to compare the relative
merits of the performers, where all were faultless in their
respective parts; but we may mention one fact, perhaps
known to but few present, that Mrs. Howard was suffering from
severe indisposition, and left her bed in opposition to the
earnest remonstrances of her medical advisers an hour previous
to her appearance upon the stage, and yet she gave the part of
Phoebe in her own spirited, inimitable style, and was most
vociferously encored in a song that would have severely taxed
the powers of the cantatrice in perfect health. In reflecting
upon the merits of this performance we are tempted to say
something of the establishment generally. The house itself is
a perfect "bijou" in its way--its scenery, properties and
costumes--richer, more costly, beautiful and appropriate than
we have ever seen in the United States--the style of
entertainments surpassingly attractive to all who love to
laugh, who can appreciate wit, and who delight in soul-stirring
melody; and the list of performers comprises a perfect galaxy
of stars.

First, the versatile, fascinating and irresistible Howard,
excelling alike in comedy, farce, burlesque and song,
and whose genius has won for her the enviable position
of an established favorite. Then we have the sprightly
Mrs. Johnston; the agreeable good-looking Mrs. Conover;
Mrs. Reeves, an excellent musician and clever actress;
Miss Murray, who recently made a most successful debut; and
the best "old lady" on the stage, Mrs. Rowe. Then in the
ballet we have Maugin, Vegas, and the incomparable Hilariot.
In the opera proper--Reeves, the pleasing Tenor; Leati, the
handsome baritone; and M'me Leati, with a sweet soprano voice,
and who enjoys a wide-spread reputation as a most accomplished
artist. Then we have Chippendale and Bass, universally admitted
to stand unrivaled in their respective spheres; Holland, the
inimitable droll; Howard, an excellent comedian, (who appears
too seldom), who was formerly the coadjutor of Ellen Tree;
Dawson, always correct and rapidly growing in favor, whose
vernacular has a delightful smack of the brogue which admirably
adapts him to the personation of Irish character; DeWalden, at
home in any costume; Wright, an easy, ready actor; the useful
Myers; Duffield, an improving actor and good singer; a host of
minor people; a splendid orchestra, led by the great Gabici;
and though last, not least, "Placid Tom" himself, who, if his
proverbial modesty did not prevent his more frequent appearance
behind the foot-lights, would become "emphatically" a favorite.

In one word, we would commend the whole establishment, ... on
having so elegant and delightful a place of amusement. (The
Daily Picayune, December 4, 1850)
During the first week or so of December, pieces such as *Grist to the Mill*, *Separate Maintenance*, *The Miseries of Human Life*, *The Neried Queen*, *Friend Waggles*, *A Model For a Wife*, *The Chaste Salute*, *Fortunio*, *Married Life* and *Kate Kearney* were presented. Each evening there was a Divertisement and either the Leatis or the Reeveses and sometimes both, sang. Usually featured in the dramatic offerings were Holland, Bass, Chippendale, Conover, Mrs. Howard, Mrs. Rowe, Mrs. Johnston and Mrs. Conover. Occasionally Reeves acted besides singing. The opera *John of Paris* was repeated a few times during this period.

A comedy new to the Varieties was witnessed on December 10, 1850. Entitled *Bachelor Torments* it featured Holland, Bass, Wright, Conover, Rowe and Reeves. The Leatis and Reeves sang for fifteen minutes, which was followed by a Divertisement by M'lle Hilariot and Mons. Maugin. The evening was concluded with the "... extraordinary, operatic, aquatic, extravaganza called *The Deep, Deep Sea.*" Mrs. Howard was Perseus; Dawson, Neptune; Mrs. Johnston, Amphitrite; and Conover took the role of the "Great American sea serpent."

During the next week *Bachelor Torments*, *The Deep, Deep Sea*, *A Model For a Wife*, *The Cabinet Question*, *Separate Maintenance*, *The Chaste Salute*, *Grist to the Mill*, *The Alpine Maid*, *Advice Gratis*, *John of Paris*, *A Kiss in the Dark*, *Kate Kearney*, and *Married Life* were presented. There were also the usual ballet Divertisements and singing by the Leatis and Reeveses.

A new piece played on December 17, 1850. *Where There's A Will There's A Way* had Mrs. Howard as Della Francesca, Howard as Don Manuel.
and Holland as Don Scipio. A Divertisement followed and The Pet of the Petticoats was first performed for that season. Where There's A Will There's A Way received a good review.

. . . We witnessed the representation of a little comedietta, evidently of French origin, called "Where There's a Will There's a Way." It is one of those unassuming but telling pieces so generally admired. It was capitally put upon the stage and costumed. Mr. and Mrs. Howard were excellent, Holland kept the house in good humor, and the pretty Mrs. Conover added greatly to the general humor and the effect. (The Daily Picayune, December 20, 1850)

The week prior to Christmas had such selections on the bill as Where There's A Will There's A Way, Advice Gratis, The Chaste Salute, An Alarming Sacrifice, Sayings and Doings, The Cabinet Question, Kate Kearney, Lola Montes, The Lost Letter, The Pet of the Petticoats, Jenny Lind and Fortunio. There were Divertisements and singing also.

The Daily Picayune reviewer found the performances at the Varieties without equal in the United States.

Certainly the Varieties can with justice boast of having the best light comedy, farce and burlesque company in the United States, Burton's not excepted.

It possesses every variety of comic talent, from the irresistible broad drollery of Holland; the dry, precise, artistically brought-up humor of Chippendale; the pleasant, rich and genial naturalness of Bass; the quiet, easy, steady fun of Dawson; the light, amusing eccentricity of De Walden; the dry, sang froid vein of Conover, to the indescribable no-acting of Tom Placide, with the dashing, charming, humorous Mrs. Howard, and her practised sister-actresses, Mrs. Johnston, Mrs. Conover, Miss Williams, and that best of "old women," Mrs. Rowe.

With such a company, so perfectly at their ease and working so harmoniously together, playing a continual succession of new, short, light comic pieces, with all the appropriate appurtenances of rich and proper costumes, scenery, etc.--so seldom met with on the American stage--together with a
variety of good dancing, good singing and a good orchestra, the Varieties cannot fail to maintain its reputation as an elegant, favorite and unique place of entertainment. (The Daily Picayune, December 21, 1850)

Several performances made Christmas night a full evening. The Alpine Maid featured Mrs. Howard. A musical olio and two Divertissements followed. An extravaganza called Beauty and the Beast ended the evening after a presentation of My Precious Betsy.

December 27th, 1850 was a night for the opera. The Barber of Seville was presented in English, with Reeves, Leati, and Chippendale, Madame Leati and Mrs. Conover in the principal parts. A Grand Divertisement followed. Concluding the evening was An Alarming Sacrifice, with Holland as Bob Ticket and Mrs. Howard as Susan Sweetapple. The performance of The Barber of Seville was reviewed by The Daily Picayune.

The Barber of Seville . . . was produced last evening at the Varieties in a very creditable manner. It is not to be expected that an Italian opera, so difficult as this is, can be given in English with faultless effect. Of a cultivated taste deficiencies will, under the most favorable circumstances, be manifest. Due allowance will of course be made for this sort of imperfection, which is in its nature inevitable. As a first performance, too, of English opera in this house, it was but an experiment, and the practice and training of the company necessary to a finished representation were of course not yet acquired. These drawbacks considered, the performance of last night was a triumph, and gives assurance of a popular and successful season for the English opera at this house. It is evident that the company can play the "Barber of Seville" as well as it has ever been played in English. The acting was respectable, and will improve under another representation. The music and singing were, without exaggeration, very fine indeed.

Madame Leati made a great hit, and will prove to be an immense favorite. Mr. Leati, too, sings well, and has some of the points of a good actor. Reeves, as Count Almaviva, was very good; and Chippendale, as Dr. Bartolo, not only played well, but sang much better than we expected.

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The Merry Wives of Windsor was presented again on December 28th. It featured the same cast as it's earlier presentation. Two Grand Divertisements closed the evening.

On the 29th of December, Beauty and the Beast was presented again. This was followed by Sayings and Doings, introduced the season before. La Bayadere, described as a ballet opera, and also a great success the previous season, was presented for the first time of the 1850-51 season. The Barber of Seville was again presented on December 30, as was La Bayadere. This second performance of The Barber of Seville showed the improvement The Daily Picayune reviewer had expected.

New Year's Eve audiences saw a revival of The Merry Wives of Windsor and two Grand Divertisements. Another Shakespearian play was chosen to bring in the new year, January 1, 1851. The first part of Henry IV featured Mr. Naefie as Hotspur; he seems to have been engaged especially for this performance. Bass played Falstaff, Placide played Francis and Howard was Prince Hal. Mrs. Conover played the role of Lady Percy. Two Divertisements were danced to bring the evening to a close. The same program was performed January 2, 1851.

Henry IV was well received:

To put such a play properly on the stage, requires much and continued study and preparation. None but old and experienced actors, and actors of talent too, could have performed it in the excellent manner it was played at the Varietes, after only two rehearsals. . . . the play went off both times it was played, with remarkable spirit, and without fault or interruption. The general impression among the numerous spectators, was that the piece had been performed in a style highly creditable to actors and managers.

Mr. Neafie's first appearance at the Varietes, of course, proved a decided attraction. . . . Hotspur . . . is a part
well suited to him. His tall, manly person, and striking attitudes, appear to great advantage. What we most admire in Mr. Neafie's acting, is that there is always a tinge of originality about it—an evident determination to imitate no one—save now and then Mr. Forrest. From his first entrance on the stage he kept the attention of the audience riveted on every word and motion, . . .

To our taste, Mr. Bass's Falstaff is superior in many respects, to that of Hackett. Hackett's performance of the fat knight is at times too much elaborated; the preconceived purpose of the actor is discovered before he carries it into execution. Mr. Bass, on the contrary, does not seem to be playing; his style is ease itself; it is finished, but never oversteps the bounds of modesty; we go pleasantly on with him, laughing, enjoying Sir John's wit, amused at his perplexities and roggeries, admiring his ready adroitness and coolness in moments of danger. Not a word is lost; and not one that does not appear the conception of the moment it is uttered.

How short the scene is in which the two carriers appear, and yet how prominent a feature of the play it was made by Chippendale and Holland. This is the peculiarity of the thorough artist as of the thorough actor, to give character to shadows and put a world of meaning in one simple look or line. The contrast between Holland's broad and Chippendale's peculiarly dry style, was the richest treat to us in this piece of acting.

Mrs. Rowe's Dame Quickly was one of those easy, quaint bits of playing, which she sometimes treats us to. Mrs. Conover as Lady Percy, not only looked fit to charm the chivalrous Percy, but prattled as archly and as tenderly, as tenderly, as ever liege lord listened to. We all do know Tom Placide, and every one can imagine what a rarity he presented in poor Francis, the drawer. Shall we not see him again in it? Mr. Howard's Prince Harry evinced decided improvement. The minor characters were all well gotten up. We were much pleased with the neatness and variety of the costumes.

The first benefit performance of the season was for Mr. Buchanan, January 3, 1851. The play was London Assurance, with Buchanan playing Sir Harcourt Courtly. Bass played Max Harkaway, Howard played Dazzle, Dawson was Charles, Holland was Spanker, Tom Placide played Meddle and Wright played Cool. Mrs. Howard was Lady
Gay Spanker, Mrs. Conover played Grace Harkaway and Mrs. Johnston played Pert. Two Divertisements concluded the evening. Buchanan's benefit was well attended.

The benefit . . ., was truly a brilliant affair. The house was literally crammed, every available seat being taken long before the doors opened. There was a large number of ladies present, which lent an additional attraction to the occasion. The fine comedy of "London Assurance" was admirably performed in all parts, and elicited the warmest approbation of the audience. We doubt it can be as strongly cast in any other theatre in the country, or as well played as it was last evening at the Varieties. The kind reception that Mr. Buchanan has met with was a high compliment to his abilities as an actor, and must have been most pleasing to his feelings.

Much preparation went into the productions of the Varieties. One such was that of an original drama called North and South, or New York and New Orleans.

The excellent manager of . . . the Varieties, has been engaged for the last five months getting up a new piece called "North and South," or "New York and New Orleans." The piece was arranged and adapted by Mr. Charles Bass. Sr. Mondelli and other artists have gotten up a set of entire new scenery for the occasion, with two panoramas; one of New York City, bay and harbor; the other of the Gulf in sight of the Balize, the trip up the river and a final view of the Crescent City; . . . . The piece will be brought out regardless of expense, costing we are told $500. A new burlesque is promised to follow the above, and to be produced in magnificent style. The Varieties cannot fail to hold its own with such attractions.

(The Daily Picayune, December 24, 1850)

North and South was presented January 6, 1851. New Year's Holiday was the after-piece. The program was repeated the next evening.

A high-light of the season was the engagement of Henry Placide. It began on January 9, 1851, when he played Sir Peter Teazle in The School For Scandal. The Daily Picayune lauded him as an actor, saying there was none better in the country. He was supported by Bass as Sir
Oliver Surface, Chippendale as Crabtree, Tom Placide as Trip, Holland as Moses, Dawson as Joseph Surface and Howard as Charles. Ladies appearing were Mrs. Howard as Lady Teazle, Mrs. Conover as Maria and Mrs. Johnston as Mrs. Candor. A Divertisement was presented also.

Two Divertisements were seen in addition to the main offering of the program on January 10, 1851. Henry Placide performed in one of his famous roles, that of Dr. Ollopod in The Poor Gentleman. Others in the cast were Chippendale as Sir Robert Bramble, Bass as Corporal Fop, Holland as Humphrey Dobbins, Tom Placide as Stephen, Howard as Frederick and De Walden as Worthington. Mrs. Howard played Emily, Mrs. Rowe played the Honorable Lucretia McTab, and Mrs. Reeves played Mary.

Fine offerings were seen on January 11, 1851. Henry Placide appeared in another of his memorable roles, that of Sir William Daventry in West End, or the Irish Heiress. Chippendale also performed in his original part of Major Bellamy Fuss. Mrs. Howard was Norah O'Connor, the Irish heiress. Ballet Divertisements, one from La Giselle and another from Le Diable a Quatre, were also presented.

Tom Placide and Chippendale were featured January 12, 1851 in a farce called Dr. Dilworth, Chippendale taking the title role and Tom Placide playing Syntax. North and South was repeated and a musical olio was heard.

Henry Placide appeared in Sheridan's The Rivals on January 13, 1851. Ballet Divertisements were performed and the evening was concluded with a one act drama called Napoleon's Old Guard. The part of
Haversack, the veteran of the guard, was considered one of Henry Placide's triumphs.

*London Assurance* was presented on January 14, 1851. Henry Placide was said to be the best Sir Harcourt Courtley on both the American and English stage. There was a musical olio and two Divertisements.

Some of the performances of Henry Placide were reviewed in *The Daily Picayune*:

Setting aside all other of Mr. H. Placide's titles to admiration, his performance of Haversack—the white-mustached veteran of Napoleon's old Guard—is sufficient to rank him at once in the highest class of actors. With a few short and simple materials he makes up a picture that as deeply interests and touches as the grandest production of the most powerful tragic genius. Costume, look, bearing, voice are all perfect and true to nature. There is no effort to produce effect by exaggeration, by attitudes, by sudden changes of voice. Mr. Placide is remarkably free of all meaningless stage trickery. What artifice he makes use of is so much like nature, like the spontaneous growth of the impulse of the moment, that it never shocks or disgusts; on the contrary, Haversack is the masterpiece of acting that many may imitate but none can surpass.

Mr. Placide, in "The Rivals," was inimitable as fiery, testy old Sir Anthony Absolute. Mr. T. Placide's Bob Acres delighted everyone. Mrs. Howard is a capital Lydia Languish. In the afterpiece she played Melanie very beautifully... the rest of the performers... all deserve credit for the spirited manner in which they acted.

A provocative announcement lured audiences to the theatre on January 15, 1851.

Mr. H. Placide will perform this evening in his celebrated part of Grandfather Whitehead. Ye who have tears prepare to shed them now. We have seen several eminent actors attempt the character, but none at all equaled Mr. Placide. They had not sufficient art to conceal their art; his is never visible. DeWalden plays Langley; Mrs. Conover, Louise; Miss Johnston, Edward; and Mr. Wright, Drayton. The ballet corps follow in two divertisements, and the farce of "A Nabob for an Hour," in which the brothers Placide perform, concludes the evening.
The first dark night since the Varieties opened was January 18, 1851. The St. Charles Hotel burned, so Placide closed the theatre that night. (The Daily Picayune, January 19, 1851)

An interesting event during the engagement of Henry Placide took place on January 20, 1851, when he and Tom Placide played the two Dromios in A Comedy of Errors. They greatly resembled each other and the performance must have been even more entertaining because of this fact. They appeared again that evening in A Nabob for an Hour. There were Dance Divertisements presented also.

Henry Placide took a benefit on January 22, 1851. School For Scandal was chosen for the performance. Two Divertisements were danced. The benefit packed the house.

The engagement of . . . Mr. Henry Placide, . . . has proved eminently successful. Night after night that elegant house has been filled with audiences eminently discriminative, who have ever awarded to Mr. Placide the highest meeds of praise. He has appeared in a great variety of parts, and in all has merited and gained the severest critics' applause. In the classical school of English comedy, in its fashionable modern parlor representative, in domestic drama, burlesque and farce, he ever displays the same exquisite taste, finished style, knowledge of legitimate effect and absence of exaggeration. We have seldom seen any one who at all approached him in these rare characteristics.

Henry Placide's engagement continued through January and into February. He and the dramatic company participated in such plays as West End, The Anatomist, London Assurance, Comedy of Errors (repeated two or three times), Grandfather Whitehead, (also repeated two or three times), Bombastes Furioso, School For Scandal, Napoleon's Old Guard, Speed the Plough, North and South, The Doctor, The Rivals, First Night and Secret Service. There was usually a Dance Divertisement performed.
Henry Placide's last night of the season was to be February 7, 1851, when he took a benefit. There were five entertainments. My Precious Betsy opened the evening and was followed by two ballet Divertisements. Then came The Village Doctor and finally First Night. However, he was re-engaged for several performances. There was standing room only at Placide's benefit.

Last evening at the Varieties was truly a benefit in every sense of the word. A very characteristic and pleasing feature was the presence of a large number of ladies in pit, dress circle and galleries. The house was jammed; not a seat remaining unoccupied, and a great many persons being obliged to stand.

The performance went off with the utmost spirit. The beneficiary displayed all the various and opposite phases of his inimitable talent in the affecting domestic drama of the "Village Doctor," and the laughable new farce of "First Night, or a Peep Behind the Curtain." In the latter piece, particularly, the situations are so amusing, the hits so good and the part of the old French actor, admirably played by Mr. Placide, so comical and natural, that the audience were kept in continued bursts of the heartiest merriment throughout. Mr. Placide was called out at the close of the farce and returned his thanks in a few words.

Tom Placide's benefit followed a week later, on February 14, 1851.

. . . The career of the Varietes, under the skillful management of Mr. T. Placide, has been most successful, and deservedly so. He has introduced many novel features in modern theatrical history, which have proved agreeable to the public and profitable to himself. He has re-established the old regime of forming a company of actors, each of whom is a talented and veteran artist, and by this innovation on the starring system, has done more to arrest that growing evil than all the essays of skillful writer or opponents of theatrical abuses.

His success, again, in getting up the best English comedies of the old school, has been eminently great. The majority of the roles in each piece have been confided to the best comedians in the country, and a strict attention to appropriateness of costumes, properties and scenery—a portion of managerial duty
generally so grossly neglected in American theatres--has much contributed to the favor with which these comedies have been universally received. On this account, and for the manner in which the great variety of farces, burlesques, ballets, operettas and musical pieces, have been put on the boards of the Varieties the theatre has become a favorite and established resort, not only of strangers but of citizens. The manager is certainly deserving of much credit for prosecuting his novel enterprise so successfully, and in the face of great attractions in other quarters.

The entertainments on this occasion consist of the old but exceedingly humorous musical farce of the "Agreeable Surprise," in which Mr. Henry Placide gives his unique personation of that prince of dry pleasantries, Lingo. Mrs. Howard, Mrs. Leati, Chippendale and Reeves, also appear. Mr. T. Placide and Mrs. Howard then perform in the amusing burlesque of "Jenny Lind has Come." Two grand ballet divertissements, in which M'lle Hilariot appears, follow. The new and very laughable farce of "First Night," one of the best hits we have seen, and in which Mr. H. Placide has a most capital part, concludes the entertainments.

Tom Placide's benefit was a great success. There was a crowded house and much laughter. The two Placides left on the 15th for Mobile for a short engagement.

Mrs. Howard took a benefit February 18, 1851. She was in She Stoops to Conquer. There were two Divertissements and a burletta called The Two B'Hoys.

On February 22 there was a benefit for the Firemen's Charitable Association. Tom Placide donated the proceeds to this organization.

Paul Pry, two Divertissements and The Trumpeter's Wedding were the inducements to contribute to the cause.

Five attractions tempted revelers to the Varieties on March 4, 1851, which was Mardi Gras. First came The Trumpeter's Wedding, two Divertissements, The Husband of My Heart, and Beauty and the Beast.

During the latter part of February and early March such pieces
as Scenes from the Life of an Unprotected Female, La Bayadere, The Chaste Salute, The Tuneful Nine, The Cabinet Question, An Alarming Sacrifice, Jenny Lind Has Come, The Merry Wives of Windsor, Lola Montes, Pet of the Petticoats, North and South, The Serious Family, Fortunio, Black-Eyed Susan, A Day After the Fair, The Belle's Strategem and The Post of Honor were performed. There were also the usual Divertisements by the ballet troupe.

Holland's benefit was on March 6, 1851. Chosen for this evening were The Two B'Hoys, two Divertisements, a farce and Betsy Baker, with Mrs. Howard and Mrs. Holland. A new piece closed the evening, The Bal Costume, with Mr. Holland and Mrs. Rowe.

The month of March continued with performances of Cockneys in California, Betsy Baker, Taken In and Done For, Kate Kearney, The Bal Costume, Camarlazaman and Badoura, North and South, Buy It Dear, 'Tis Made of Cashmere, The Husband of My Heart, Separate Maintenance, The Welch Girl, Where There's A Will There's A Way, and The Tuneful Nine. The Leatis were featured in several selections, including "The Letter Duet," from The Barber of Seville, and M Ille Hilariot and M Ille Vallee often did special dances.

At this point the reviewer of The Daily Picayune commented on the dancing of M Ille Hilariot.

We opine that there is much improvement perceptible of late in the performances of this popular artiste. Her dancing has more ease, grace and finish about it than when she first appeared on the boards of the Varieties; her attitudes are more pleasing and varied; and there is that certainty and precision about her motions and steps that long practice alone can give, and which at once favorably impresses the spectator towards the artist. (The Daily Picayune, March 15, 1851)
The company of the Varieties added *The Mad Wag of Bagdad* to their lengthy repertoire on March 16, 1851. Mrs. Howard, Mr. Bass and Mr. Holland were featured. The "Letter Duet" from *The Barber of Seville* was repeated by the Leatis and there was dancing. *North and South* wound up the evening. The new piece was reviewed in *The Daily Picayune* the next day.

*The Mad Wag of Bagdad*—This is a new piece in two acts, brought out last evening at the Varieties with complete success. It is founded on one of the most comic tales in the Arabian Nights Entertainments, and is put together in the shape of a farce with much skill and point. It is far preferable to the rhyming extravaganza pieces that have of late years been all the fashion on the stage. There is a tinge of the burlesque about the new piece that adds greatly to the comic nature of the situations. It was excellently played by Mrs. Howard, Mrs. Rowe, Mrs. Johnston, Bass, Reeves, DeWalden and Holland. The latter, particularly, excited the risibilities of a very good house. The piece is well put on the stage and deserves a run.

A new musical extravaganza called *The Island of Jewels* was presented on March 26, 1851, with "... great care and expense." It featured great scenic display. *The Trumpeter's Wedding* also played that evening. *The Island of Jewels* was well received.

... This new fairy musical extravaganza was brought out ... before an excellent house, and with decided success. All new pieces, and particularly those of this character—with numerous and rapid changes in scenery and incidents—do not go off as smoothly as would be desired, at a first representation. That may be considered the last and most difficult rehearsal. No doubt to-night everything will be as it should be.

The scenery is the most magnificent ever seen on any stage in this city—some of it is absolutely bewildering. The costumes are rich and varied. Indeed, in these two departments the piece is irreproachable, and the management deserves all credit for the taste and liberality it has displayed.
It would be useless to say anything about the plot. It relates to fairy realms, and is of that gossamer-like texture that bears no touching. Some of the scenes in the second act are too long. Many of the lines and rhymes are witty and pointed. Mrs. Howard, Mrs. Leati and Chippendale had the principal parts. The scarf dance by M’lles Hilariot and Vallee was prettily done. The piece will prove highly attractive.

During the last two weeks of March performances included The Mad Wag of Bagdad, Sayings and Doings, North and South, The Bal Costume, Taken In and Done For, The Fair One With the Golden Locke, A Kiss in the Dark, Beauty and The Beast, The Invincibles, The Alpine Maid, Betsy Baker, La Bayaderé, Camarlazaman and Badoura, The Belle’s Stratagem, My Wife’s Out, The Chaste Salute, and King Henry IV. Several Dance Divertisements accompanied the dramatic performances. The Island of Jewels was repeated several times, continuing through the first week of April, along with My Wife’s Out, The Secret, A Kiss in the Dark, Old Honesty, The Welsh Girl, Black-Eyed Susan and You Can’t Marry Your Grandmother.

Mrs. Howard took a benefit on April 9, 1851. The Barrack Room, with DeWalden, Mr. Howard, Mr. Chippendale, Mr. Wright and Mrs. Howard was done. There were two Divertisements. A new comical sketch from the French, Anthony and Cleopatra, was performed. The evening concluded with Sketches in India. Mrs. Howard was in all the performances of a dramatic nature that night. The Daily Picayune dwelt at length on Mrs. Howard’s talents.

Perhaps there is no profession requiring so many various qualities, to enable one to become eminent, as the stage. Person, mind, voice, manner, education, a true conception and power of realizing the sublime, the picturesque, and the beautiful in tragedy; as also judgment to avoid presenting an over-drawn picture, or vulgar caricature, in comedy and farce; and last, not least, an innate power (I say innate for we

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believe it cannot be obtained by study) of merging the actor
in the role—the "ars celare artem."

All these qualifications we find in Mrs. Howard, together with
a winning naivete that insensibly steals away the hearts of her
auditors. And she invariably enters with great spirit on her
task of amusing them, for though she most frequently plays in
all the pieces the audience never can discover the slightest
flaggings or symptoms of weariness. They mentally exclaim:

"The labor we delight in, play in pain."

This must be the case with her, otherwise she could never
accomplish what she undertakes; and it is to her untiring
industry and her wonderful versatility, no less than her other
merits, that she owes the strong hold she has on the affec­
tions of the public. Nor are her talents confined to the
stage. In the concert room she is equally excellent; and as
a ballad singer, we think we may justly pronounce her to be
equal to the best in America. All who had the pleasure of
hearing her at Pothonier's prize concert last Friday evening,
will, we think, bear us out in the remark.

There is a wide difference between the characters of Lady
Teazle and Nell, the Cobler's wife; and another equally great
between Black Eyed Susan and Francine or Gertrude, and yet how
admirably does she embody them all, each being individualized
in its own peculiar idiosyncrasy.

We are led to be thus prolix in our remarks, by the rumor that
she is about to visit England, and perhaps this may be the
last season we may be able to claim her as our own. One
American actress has taken the highest stand there as a
tragedian, and we should like to see Melpomene equally well
represented by another. Mrs. Howard is intrinsically American,
as far as the stage is concerned, though we believe she is
English by birth, and was brought here by her family at a very
early age. Who among the families in the cities of the South
and West does not remember little Rosina Shaw? Mrs. C. Howard
is the same person. She and her sister, as singers, were
infant prodigies, and make happy exceptions to the general
rule, that precocity induces medium talent at a more mature
age. We should like to send to the World's Fair so excellent
a sample of American culture, (if not produced) in an article
our mother country thinks she stands unrivaled in, i.e.
histrionic talent. . . .

Should she appear on the London boards, we predict for her
unequalified success. . . .
Mrs. Howard was so well thought of that the stockholders of
the Varieties commissioned a portrait of her.

The large and splendid full-length portrait of Mrs. Howard,
painted by Mr. P. S. Moise of this city, by order of the
stockholders of Placide's Varieties, is now on exhibit at No.
19 St. Charles street. The advertisement in another column
gives the particulars of prices and hours. Our readers may
rest assured that they will see in this painting a superior
work of art. (*The Daily Picayune*, April 10, 1851)

Mr. Dawson's benefit was April 12, 1851.

The entertainments this evening will commence with Knowles's
elegant comedy of the "Love Chase"... It will be played
by such a cast as is rarely seen. Bass will make a capital
Sir William Fondlove, Dawson will be excellent as Neighbor
Wildrake, Wright could not show off better than as Waller,
and DeWalden, one of our favorites will do well the little
assigned to him as Trueworth. We have always had a great
desire to see Mrs. Howard as Neighbor Constance. It is just
the part for her--the author must have had some one like her
in his mind's eye when he wrote the play. Who, too, can
give us Widow Green better than Mrs. Rowe? We expect a
great treat in the performance of this comedy. The ballet
troup follow in two divertisements. Mrs. Howard will then be
An Unprotected Female, and Mrs. Dawson will appear in that
amusing Irish character, Paddy Murphy in the "Happy Man."
DeWalden is the Rajah Ram Rusti.

Mrs. Johnston had a benefit on April 17, 1851. *The Miller's
Wife*, dance offerings and *The Mysterious Family* were chosen for per-
formance.

Chippendale's benefit was on April 24, 1851.

... The benefit of such an actor as Chippendale--one of
the few remaining examplers of the old and classic school--
will by its bare announcement arouse an interest in the heart
of every admirer of good acting, together with a desire to
give the veteran a substantial mark of the high favor in which
he is so universally held. As stage manager of the Varieties,
he has contributed much to the general enjoyment, making
excellent use of his valuable and sterling experience, skill
and taste to furnish such continual amusement to the public
as would not pall on their palates. ... He offers ...”
Morton's amusing comedy, compressed into three acts, of "A
Cure for the Heartache"; the extremely laughable comédietta of "Uncle Foozle;" and . . . the first act of "Giselle." In the first named piece, Bass, Charles DeWalden, Holland, Wright, Mrs. Howard and Miss Murray appear. In the second, Old Chip himself holds forth, assisted by Dawson, Wright, Mrs. Rowe, Mrs. Howard and Miss Murray. In the ballet, Mlle Hilariot assumes the principal part. . . .

David Copperfield was presented on April 27, 1851, and was advertised thus:

A great novelty will be presented this evening, being no less an attraction than "David Copperfield," as arranged from Dickens' celebrated novel by the witty and talented actor and author, John Brougham. The piece obtained the most decided success in New York, being played in three theatres at once. It will be put on the stage at the Varieties, with a cast unequalled for strength and richness of comic talent and experience. Chippendale appears as "humble" Uriah Heep, Bass as glorious Wilkins Micawbar, Wright as good David himself, and Howard as honest Peggotty. Holland will give us that simple-headed and warm-hearted man of big kites and long memorials, Mr. Dick, whilst no better personator of monument of old maidenish determination and inflexibility, Miss Trotwood, will develop herself admirably in the person of Mrs. Rowe; Mrs. Reeves will give us an excellent portraiture of the model of devoted wives, Mrs. Micawbar, whilst who better than Mrs. Howard could delineate the pleasing characteristics of good, sensible, amiable Agnes? We anticipate a great run for "David."

The other performances will consist of ballet dancing and the amusing farce of "A Kiss in the Dark."

Mlle Hilariot was given her benefit on April 28, 1851. The Daily Picayune commented on her thus:

. . . She has been one of the principal attractions of the theatre since its first opening, and appears to gain more and more on the public favor. Her dancing evinces marked improvement since we first had the pleasure of seeing her. Her brilliant, dashing style is particularly well displayed in what are called "character" dances. Among the great variety of attractions offered tomorrow evening, will be the first appearance of Mlle Hilariot's brother, a young and talented violinist. Report speaks highly of him. The house will certainly be crowded.

Mlle Hilariot's benefit was a success.
There was a very respectable house at the Varieties last
evening, and one that was very much amused. The entertain­
ments were varied and choice and went off with much spirit.
Mr. Charles Hilariot, the charming beneficiary's brother,
made his first appearance as a violinist and delighted
everybody by his performance. He is a young man of decided
talent. Holland and Bass, in "Slasher and Crasher," excited
peals of laughter. After the curtain dropped, an excitable
young man among the audience got up a grand call for Holland,
but he would not come. Those who have never seen Hilariot in
the "inexpressibles" cannot imagine what a dashing cavalier
she makes. She "did them" extremely well last evening.

During the last three weeks of April, The Island of Jewels was
run almost every night, except benefit nights. Other offerings were
The Mad Wag of Bagdad, Henry IV, Sayings and Doings, Lola Montes, The
Serious Family, The Rivals, The Miller's Wife, Old Honesty, The Middy
Ashore, Paul Pry, My Precious Betsy, The Husband of My Heart, The
Sentinel, and several repetitions of David Copperfield. Often there
were Divertisements.

The Greek Rhigas, a magician who had not appeared in New
Orleans in twenty-five years, began a four night engagement at the
Varieties on May 1, 1851. Along with him were three presentations of
David Copperfield, The Mysterious Family, The Island of Jewels, You
Can't Marry Your Grandmother, Betsy Baker and dancing by members of
the ballet troupe.

A "ballad Opera" Love in a Village was chosen for M'me Leati's
benefit on May 5, 1851. Featured were Mrs. Leati, as well as Bass,
Reeves, Holland, Wright, and Mrs. Rowe. There was a Divertisement,
followed by a musical olio with Mr. and Mrs. Leati and Mrs. Reeves.
The farce, Separate Maintenance, closed the evening.

The Daily Picayune considered M'me Leati a fine singer.
Although M'me Leati has not had very many opportunities of appearing before the public at the Varietes, yet she has succeeded in establishing herself as a very accomplished artist and a great favorite. There is a stamp of elegance and refinement, of ladylike demeanor, about all that she does, which is of itself a rare merit on the English and American stage, whilst her qualities as an artist are of that order that it is always pleasant to meet with and to encourage. M'me Leati has no pretensions to the prima donnaship; her singing, notwithstanding, displays considerable skill and the result of much study, whilst she has evidently improved in the difficult art of acting.

A new "Fairy Drama" was on the bill for M'lle Hilariot's last benefit of the season on May 6, 1851. It was called Coran of Cashmere and was written by a man from New Orleans. My Precious Betsy was also presented in addition to the dances of M'lle Hilariot and the ballet company.

Coran of Cashmere "... displayed a talent for dramatic composition and does credit to its author." An amusing thing happened that night. A Matilda Lane was arrested for disturbing the peace and drawing a knife on a man in the theatre. She was subsequently fined five dollars.

May 7, 1851, was the benefit date of Mr. Bass. It was also the last appearance of the violinist, Charles Hilariot. Colman's comedy, The Heir at Law, featured Holland, Bass, Tom Placide, Mrs. Rowe and Mrs. Howard. There were two Divertisements and then a concert by Mr. and Mrs. Leati, Mr. Reeves and Mr. Hilariot. An extra attraction was the Monody on the Death of Zachary Taylor. The evening closed with Sheridan's The Critic, one of the parts being taken by an amateur.

Mrs. Rowe's benefit was May 10, 1851. A local lady, Mrs.
Mary Stuart participated in *The Taming of the Shrew*, for that night only. Bulwer's *The Lady of Lyons*, two Divertisements, a musical olio and the *Monody on the Death of General Taylor* were also presented.

Mr. Leati's benefit was May 12, 1851. *Going to the Races*, a ballet Divertisement, the first act of *Barber of Seville*, the musical burletta *Jenny Lind*, scenes from *Lucia de Lammermoor*, and a patriotic song were the diversified offerings that night.

Continuing with the end-of-the-season benefits, Mr. Holland took his on May 13, 1851. It was advertised in *The Daily Picayune*:

Ho! all ye disciples of Momus--but hold! We were going off into a burst of enthusiasms, caused by the name of Holland, and were about to sound a furious blast to rally around him his scores of friends and fast allies. The thought suddenly struck us, however, that the sweet, soft sound of flutes better tempered discreet valor, than the chattering alarums of noisy trumpets; and we shall accordingly move into this battle, with Holland for a leader, quietly, steadily and calmly, to the strains of orchestral violins, determined to plunge among the legions of blue devils, vapors, *ennui*, and troubles, and put them to flight by volleys of hearty laughter, followed by charges, hotly made and well pushed home, of gay smiles, pleasant thoughts, ludicrous incidents and humorous fancies.

There will not be much of a battle, however. No foe, however stern, resolute or gloomy, could long resist the advance of Holland, Bass, Wright, Mrs. Howard, Rowe and Johnston--heavy and light cavalry together--with Bickerstaff's comedy of "The Hypocrite," for a watchword. Decidedly dangerous skirmishers to meet will be Hilariot and Vallee, as they come on in a swift ball-*et* Divertisement; whilst that skillful Greek, "Rhigas," with his wonderful tricks and feats, will certainly steal away the senses and arms of those he wishes to win to his side. The "Post of Honor" will be held by Mrs. Howard and Holland; whilst Mr. and M'me Leati will sound the praises of the heroes of the fight in a "Musical Olio." The "Water Witches," led by Master Holland, who will on this occasion flash his maiden sword in his father's cause, will make the last grand charge; and if they do not make old Father Misery himself cry out, "Enough" then we lay down our--pen, and surrendering at discretion, close the paragraph.
M'lle Vallee's benefit was on May 15, 1851. The Sylph and Grand Divertisements were given. The first act of Robert Macaire and a burlesque named Telemachus or The Island of Calypso followed.

Mr. and Mrs. Reeves took a benefit on May 17, 1851. They performed in La Sonnambula with the Leatis. There was a Grand Divertissement and a farce, Mr. and Mrs. Peter White, which featured Tom Placide, Mrs. Howard, Mrs. Johnston and Mrs. Reeves.

The treasurer of the Varieties, J. H. Calder, took a benefit on May 19, 1851. Wild Oats, a Grand Divertisement and An Alarming Sacrifice were presented.

The up-coming benefit for Mrs. Howard was announced in The Daily Picayune on May 20, 1851. She was to leave for Europe shortly after. Also announced was the item that it was to be the last week of performances for the season at the Varieties. (The Daily Picayune, May 20, 1851)

The Leatis planned to leave for Europe shortly after the performance of May 22, 1851. A group of friends wrote a charming letter attesting to their merits as artists and friendship engendered by their performances. (The Daily Picayune, May 21, 1851)

The benefit of Mons. Maugin, one of the principal dancers of the Varieties, was on May 21, 1851. Messrs. Genirrel and Debrinay volunteered their singing talents for the occasion. Paul Pry was presented along with a grand musical olio. The evening concluded with a ballet composed by Mons. Maugin called Lauretta and Pablo, in which he was featured.
A benefit for the author of *Coran of Cashmere*, Mr. James H. Van Dalson was tendered May 24, 1851. His piece was presented along with dancing and *The Heir at Law*.

The last night of the regular season was announced as May 26, 1851. *The Follies of a Night*, a Dance Divertissement, *The Artful Dodger* and *Sketches in India* were chosen for the bill.

Tom Placide took a benefit the next night. *Speed the Plough*, a Dance Divertissement, a recitation called "Bucks Have at ye All," and a farce, *Two Queens*, which featured Tom Placide, were the performances of the evening. They started at 7:30, and the doors were opened at six.

The benefit went off very well:

... the complimentary benefit to the worthy manager from the stock-holders, the several fire companies, and the members of the theatre, came off with great eclat. The prices on the occasion were raised to one dollar; the house was excellent, and the performances seemed to give universal satisfaction, notwithstanding the warmth of the night. Mr. Placide, on being called for, appeared, and in a neat speech thanked his patrons for past favors, and gave hearty promise of future exertions, on his part, in catering for next season, and which, from what we know of Placide, there is no doubt he will carry out. However, we shall be quite contented if he only obtains as excellent a company as the one he has had this season, which, we regret to say, his not having a summer theatre this year must necessarily break up.

Mr. and Mrs. Howard leave shortly to play some engagements at Nashville, Louisville and Cincinnati, en route for New York, whence they sail for Europe. Of the movements of the other members of the company we are not aware, but we wish them, one and all, every success, and hope to see many of them return to enliven us next winter. (*The Daily Picayune*, May 29, 1851)

Mr. Bass left New Orleans at the end of May for a tour to St. Louis, Louisville, Cincinnati and other Western cities. (*The Daily Picayune*, May 29, 1851)
A benefit was given at the Varieties on June 3, 1851, for Mr. James S. Charles. The Soldier's Daughter, Turnpike Gate and a musical and Dancing Divertisement were presented. This was tendered by members of the Histrionic Association, who performed in the plays as did Mr. Charles.

A benefit for M'me L. Thielman, an actress, was given at the Varieties June 8, 1851, through the donation of the theatre's use by Thomas Placide. Lucrezia Borgia, dancing and singing by M'iles Hilariot and Baron and Messrs. Maugin and Pinquely, and The Swiss Cottage were presented.

A short summer season began in June.

To-morrow evening the Varieties is to open regularly for a short summer season, under the management of M'lle Marie Duret, an actress of much energy. In addition to a company of comedians she has engaged M'ile Hilariot, M'ile Baron and three of her sisters, besides Monsieurs Maugin and Pinquely, who all appear at the opening in a new ballet. It is a bold enterprise M'ile Duret has undertaken—that of opening a theatre at this late season—but with proper management we believe she will succeed in amusing the town, and gain credit as well as dollars for her own share. (The Daily Picayune, June 8, 1851)

The summer season opened on June 9, 1851. M'ile Duret was manager and Mr. J. S. Charles, Stage manager. The Married Rake opened the evening's performances with Charles as Mr. Flighty, Mrs. Frankly as Mrs. Flighty and M'ile Duret as Trictrac. M'iles Hilariot and Baron and Messrs. Maugin and Pinquely were featured in a ballet called La Fille Mal Gardee. The evening closed with The Four Sisters, which featured Charles and M'ile Duret.

Mr. Charles and M'ile Duret were featured again the next night in The Lady and the Devil and Perfection. Other members of the cast
were Mrs. Sala and Schoolcraft and Mrs. Franklin. *La Fille Mal Gardee* were repeated.

Charles and M'lle Duret were featured in most of the plays of the summer season. During the first ten days or so, plays such as *A Day After the Wedding*, *Zarah*, *His Last Leg*, *One Hour*, *The Irish Tutor*, *The Dumb Belle*, *Victorine*, *The Rifle Brigade*, *The Married Rake* and *The Young Widow* were presented. The dancers M'lle Hilariot, M'lle Baron, Mons. Maugin and Mons. Pinquely participated in Divertisements and ballets such as *Le Diable a Quatre* and *La Fille Mal Gardee*, besides doing special dances.

Mons. Maugin took a benefit June 18, 1851. *Carnival Ball* opened the evening. The first act of *Giselle* followed. For the first time on any stage a comedietta called *The Bloomers* was presented. It was written by John Gaisford and had to do with the then new "bloomer" costume. M'lle Duret was Mrs. Bloomer and Mr. Charles played a character called Dashaway. The evening concluded with "New Esmeralda," danced by M'les Hilariot and Baron and Messrs. Maugin and Pinquely.

*The Bloomers* created something of a sensation, and was repeated several times. *The Daily Picayune* had this to say:

There appears to be not a little difference of opinion on the subject of the new farce of "The Bloomers" at the Varieties. It has been stated that the hisses on Wednesday evening were directed at the extravagance of the sentiments of one of the characters; but one of the "Sibilants" writes us to say that it was not the case with him and others, but that their hisses arose from pure displeasure and disgust at the piece itself, and its allusions and innuendoes. The manageress herself, also comes in for more than a full share of caustic criticism, in the communication before us, for not being altogether so chaste as she might be in her style of acting as well as dressing the
part of Mrs. Bloomer, a lady who is just now cutting so extensive a figure in the world. We hear that there is some ground for this difference—that the remarks of one of the "sibilants" are just—but not having seen the piece ourselves we are unable to give an opinion. We regret that we trusted too hastily to the reports of others in the hasty notices which have appeared in our paper. (The Daily Picayune, June 21, 1851)

The summer season continued through July 4, 1851. During the last weeks of June and early July, The Bloomers was repeated several times, the manageress no doubt taking advantage of the publicity it received. Other pieces were A Match in the Dark, Alonzo the Brave, Is He Jealous?, The Rifle Brigade, The Golden Farmer, Luck in a Name, The Irish Lion, The Broken Sword and Zarah. Ballets were La Peri, Lauretta and Pablo, Le Diable a Quartre, and some shorter dance selections, among which was a "Highland Fling" danced by Mr. Schlim.

Mlle Duret took a benefit June 28, 1851.

The benefit of the fair manageress . . . is to take place this evening, . . . . First comes the farce of "The Rear Admiral," an amateur sustaining the part of the Admiral, and Mlle Duret and Mr. Charles also having characters. After this there is to be a "Musical Olio" by several gentlemen amateurs, to be followed by the ballet of "Lauretta and Pablo," and the new extravaganza of the "Bloomers" winds up the performance. In the ballet both Hilariot and E. Baron appear, and it is to be hoped that the manageress may be greeted by a good house on the occasion. She has certainly endeavored to entertain the town during the dull month now drawing to a close, by giving the best the theatrical market afforded.

John Gaisford took a benefit on July 2, 1851. The Broken Sword was presented after which Mr. Schlim did his "Highland Fling," Mr. Dryden sang a ballad and Miss E. Thielman sang a song. There was also an accordion solo. The Bloomers ended the evening.

The last night of the summer season went as follows:
The performances will commence with the comedy of the WIDOW OF PALERMO... After which Grand NATIONAL ANTHEM by the whole Company assisted by Mr. Thos Dryden, who has volunteered. ... FIREMAN ADDRESS--by M’lle Marie Duret, respectfully dedicated to the Firemen of New Orleans... After which the FOUR SISTERS--Mr. Beauchaup, Mr. J. S. Charles; the 4 Sisters, M’lle Marie Duret ... Song, by Mr. Thos Dryden. ... National Scotch Song by Mr. Schoolcraft. ... To Conclude with, by permission of the Author, The Bloomers--Mrs. Bloomer, M’lle Marie Duret; Dashaway, Mr. Charles. (The Daily Picayune, July 4, 1851)

Summary of the 1850-1851 Season

The second season at the Varieties opened November 29, 1850. Many of the same actors of the stock company were re-engaged, including Mrs. Howard, Charles Bass, and George Holland. The principles of the corps de ballet were also re-hired, along with Signor Gabici, who had been the orchestra leader. John Calder was again treasurer and Signor Mondelli was the scenic artist. Mr. and Mrs. Leati and Mr. and Mrs. Reeves were featured in operatic selections, an innovation from the previous season. In addition to those featured in popular comedies and farces, opera and ballet, there were occasional engagements of performers not members of the regular stock company. Among these were Charles Hilariot, violinist and The Greek Rhigas, Magician.

The usual benefits were given members of the company plus an occasional one for worthy causes, such as the Fireman's Charitable Association.

There was a summer season beginning June 9, 1851 managed by M’lle Marie Duret. She engaged the principal dancers of Placide's company and took leading roles along with J. S. Charles. She created
a sensation in New Orleans with the production of *The Bloomers*. Many were shocked by the content of the play, which had to do with the Bloomer sisters.

1851-1852 Season

The first evidence of activity prior to the official opening of the 1851-1852 dramatic season at the Varieties was the arrival of some of the company, in early November.

We have to chronicle the arrival of . . . Mr. Bass, . . . . We hail the appearance among us of the . . . gentleman as an indication of the speedy revival of those amusements at the Varieties which he contributed so materially to promote during the last winter. (The *Daily Picayune*, November 6, 1851)

George Holland arrived in Middle November. (The *Daily Picayune*, Nov. 12, 1851) Announcements of other arrivals were listed later.

The distinguished artist, M'me Adele Montplaisir, and her company, arrived in the city on Monday, and await the opening of this popular establishment, which, we understand, is fixed for a few days hence. No troupe of performers has acquired a more extensive and deserved popularity than these celebrated artists. The spectacles to be presented will be got up in the most costly and superb manner. Mr. Placide will probably arrive on Friday next, on the steamship Union. (The *Daily Picayune*, Nov. 19, 1851)

. . . The company included Charles Bass, George Holland, Wright, Duffield, Rowe, Reeves, Charles Howard, Mmes. Charles Howard, Wright, Rowe, Reeves, McVicker, Davis, Miss Murray and others. Charles Bass was stage manager and J. H. Calder was treasurer. The Montplaisir Ballet Troupe was secured for the entire season and really formed part of the organization. It was fresh from its successful tour in the North, which began with the American debut of the troupe at the Broadway theater in New York, in 1848. It included W. M. Montplaisir, Grossi, Weithoff, Cornet, Toledo, Mmes. Montplaisir, Miller, and Hattie Vallée, and M'lies Blondeau, Bulam and Louise.23

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The season began on November 29, 1851.

The Placide Varietes . . . will open this evening for the season with a company unsurpassed, in the extent and variety of the talent comprising it, by that of any other establishment in the country. Nearly all the favorite performers of last season have been re-engaged, and a number of artistes, also engaged, and will perform tomorrow evening in the grand ballet "Catarina." This is probably the best ballet company at present in America. Madame Montplaisir is a most graceful and elegant danseuse; the rapidity of her movements and the precision with which she executes a difficult pas appears almost magical to the audience. Mons. Montplaisir is also a first rate dancer. In addition to the ballets "A Day after the Fair" will be performed, and the dramatic company will appear in "A Peculiar Position."

Doors were opened at half past six and the performances began at seven. Prices were seventy-five cents for boxes and parquet, fifty cents for upper boxes, and twenty-five cents for the gallery. (The Daily Picayune, November 29, 1851)

A report of the opening night followed the next day in The Daily Picayune.

. . . The house was crowded to its utmost capacity; every available spot was occupied, and rows of smiling, well-pleased faces rose one above the other from pit to dome. The dramatic performance went off in capital style; old favorites were recognized upon the stage, and were warmly greeted; a unity of sentiment appeared to exist between the audience and the players, and the spirit of the play passed from one to the other. . . all knew their parts, performed them admirably, and the satisfaction of the audience was not to be mistaken.

The corps de ballet, aided by a very superior orchestra, made up one of the most elegant and graceful performances which could be desired. M'me. Monplaisir displayed a rapidity of action, and an unerring precision as to time, which seemed a perfect witchery of motion. Each difficult pas was executed with the utmost ease and grace, and her attitudes were faultless. In mere pantomime, M'me Monplaisir is charming, and is probably unsurpassed in that particular by any danseuse on the stage. In her absence, several of the other ladies of the corps would be considered superior artists. Mons. Monplaisir and his male assistants are equally effective in exhibiting the fascinations of the ballet.
All considered, the opening night of the Varieties appears most auspicious of a successful season. There is a splendid orchestra; a dramatic company composed of the best talent, and a corps de ballet not excelled by any in the country. The interior of the theatre presents a picture of taste, elegance and refinement; and when to this are added the charms of music, the graces of the ballet, and the pleasures of the drama, the whole must present attractions irresistible.

On the second night of the season, Sweethearts and Wives was done, with the following cast: Admiral Franklin, Mr. Bass; Charles Franklin, Mr. Wright; Billy Lackaday, Mr. Holland; Eugenia, Miss Murray; Laura, Mrs. Reeves, Mrs. Bell, Mrs. Rowe. The ballet Catarina was also presented. Its cast included: Catarina, M'me Monplaisir; Count Berin, Mons. Monplaisir; Lincina, M'ille Bulan; Manietta, M'ille Blondeau, Ritta, M'ille Vallée, Fra Diavolo, Mons. Grossi; Fanco, Mon. Cornet; and Pedro, Mons. Corby.

Mr. and Mrs. Howard joined the company after the season started.

Mr. and Mrs. Howard, having left New York in the steamship Winfield Scot, may be expected here in a day or two. They were detained in Europe longer than they anticipated, in consequence of the illness of Mr. Howard. We expect to see Mrs. Howard again on the boards of the Varieties before many days. Her presence there has always had an enlivening effect upon the audience, and will now add materially to the attractiveness of that popular establishment. (The Daily Picayune, December 1, 1851)

A new comic pantomime called Mons. Deschalumeaux was presented December 3, 1851, with Mr. Corby featured and receiving praise for his comic talent. Nicholas Flam and Not to be Done were the other selections performed that evening.

Several offerings comprised the bill for December 5, 1851. Shocking Events opened the evening. A classical ballet called The Judgement of Paris featured Mr. and Mrs. Monplaisir. There was a
musical olio by Messrs. Reeves, Duffield, Simmonds, and Mrs. Reeves. A "national divertissement in one Tableau" called "La Maja de Sevilla" followed. The last presentation, The Fire Eater, featured Mr. Wright, Mr. Holland and Miss Murray.

The Howards arrived in New Orleans on December 5, (The Daily Picayune, December 5, 1851) and Mrs. Howard was welcomed back to the Varieties stage on December 6, when she appeared in Jenny Lind. Catarina and The Fire Eater were repeated. She received great applause for her spirited performance and was called out before the curtain.

Mrs. Howard, Holland and Wright were featured in The Rough Diamond, on December 7, 1851. The Judgement of Paris and "La Maja de Sevilla" were danced by the Monplaisirs and the ballet troupe. There was a musical olio and Holland recreated one of his famous roles, that of Chiffins, in Cockneys in California.

A new ballet, Hadhyr and Haidee, was presented December 8, 1851. Also presented that evening were Grist to the Mill and Where There's a Will There's a Way.

During the first two weeks of December, such plays as Old Honesty, The Double Bedded Room, The Trumpeter's Wedding, Slasher and Crasher, The Alpine Maid, The Welsh Girl, Naval Engagements, Grimshaw, Bagshaw and Bradshaw, Paul Pry, The Post of Honor and Time Tries All were presented. The ballets presented were The Judgement of Paris, Catarina, The Capricious Widow, and Hadhyr and Haidee. Some of these were repeated during that period.

The Monplaisir ballet troupe was making a very good impression with the audiences.
Besides the advantage of possessing a large and well disciplined corps de ballet, the chief performers in this troupe have another which is no less valuable. If any one ever drank of the waters of the fountain of "perpetual youth," it is Mons. and M'me Monplaisir. It is now some years since we first had the pleasure of seeing them, and they certainly appear not only much younger than they then were, but also more agile and active. The two together execute feats of strength and dexterity, combined with grace and precision, which are really wonderful. As to costumes, appointments, and a knowledge of grouping, action &c., the entire troupe is almost perfect. They nightly receive great applause at the Varieties. (The Daily Picayune, December 13, 1851)

The first Shakespearean play of the season was presented on December 17, 1851. The Merry Wives of Windsor featured Mr. Bass as Falstaff. The ballet troupe performed a comic ballet called Frisac.

During the week prior to Christmas the Varieties presented such plays as Time Tries All, Kossuth's Kum, Sketches in India, Grimshaw, Bagshaw and Bradshaw, Nicholas Flam, A Day After the Fair, My Grandfather's Will and An Alarming Sacrifice. Ballets were Hadhyr and Haidee, The Capricious Widow, The Sailor Boy's Return, La Bayadere and Frisac.

The Christmas Eve performance was North and South, presented for the first time of the season. A new ballet, Stormy Night, and a Divertissement was danced by the ballet troupe. The evening closed with the farce, The Fire Eater.

During the next week, An Alarming Sacrifice, La Bayadere, The New Footman, Time Tries All, a new ballet called Ketley or The Mountain Rose, Black Eyed Susan, The Heir at Law, Catarina, Hearts Are Trumps, Frisac, The Rough Diamond, Stormy Night and a new farce, Buried Alive, with Holland, Mrs. Reeves, Mrs. Simmonds and Miss Murray, were presented.

The New Year's Day performances opened appropriately with a piece called New Year's Holiday. The ballet Ketley was repeated and
The Island of Jewels, so successful the season before, was revived.

A new piece, Country Squire or Two Days at the Hall, was introduced on January 2, 1851. It featured Mr. Bass and Mrs. Howard. The Capricious Widow and Buried Alive were the repeats that night.

Due to the amount of applause at previous performances, three pieces which apparently had made great hits were repeated on January 3, 1852. They were New Year's Holiday, Ketley and The Island of Jewels.

The Mad Wag of Bagdad opened the evening of January 4, 1852. A new ballet called Aurora was danced and the evening concluded with The Island of Jewels.

The Serious Family, a ballet called When the Cat's Away The Mice Will Play, and Fortunio were presented on January 6, 1852.

The first benefit of the season was scheduled on January 7, 1852. It was for Mrs. Howard and The Village Phantom, Aurora and Pet of the Petticoats were presented.

Occasionally there was a disturbance in the audience, which interrupted the audience's enjoyment. Such occurred about this time. A young man named Benjamin Albert was fined on January 10, 1852 two dollars for crying "boots" during a performance at the Varieties. (The Daily Picayune, January 10, 1852)

A new comedy, The Daughter of the Stars, was introduced on January 11, 1852. In it were Bass, Donaldson, Wright, Holland, Miss Murray, Mrs. Myers and Mrs. Howard. The ballet troupe presented Stormy Night and the farce The Trumpeter's Wedding brought the evening to a close.
The company continued to play to packed houses, doing such pieces as *The Daughter of the Stars*, *The Post of Honor*, *Ketley*, *Hearts Are Trumps*, *The Judgement of Paris*, "La Maja de Sevilla," *Betsy Baker*, *The Village Phantom*, *Frisac*, *Catarina*, and *Lola Montes*.

A new comedy, *Without Incumbrance*, included Donaldson, Wright, Holland, Mrs. Rowe, Miss Murray, Mrs. Myers and Mrs. Reeves, January 18, 1852. Mons. Deschalumeaux and *The Pet of the Petticoats* were the repeats, Tom Placide making a rare appearance in the latter.

January 22, 1852, was the scheduled date for the benefit of Mons. Monplaisir. An impressive bill was offered:

Great performance for the benefit of the celebrated artist Mons. H. Monplaisir, First Dancer of the principal theatres of Milan, Rome, Vienna, Brussels, Madrid, Paris and America. This evening, Thursday, Jan. 22—will be presented the new and original comedy, in two acts, translated from the French, in which Mons. Monplaisir will appear, entitled *He Saved My Life*—Mrs. Howard, Miss Murray, Mrs. Reeves, Messrs. Monplaisir, Holland, Wright, Reeves and Bass in the principal characters . . . After the comedy, the celebrated Flageoletist, Mr. Gilles, will perform the Nightingale Waltz, giving the most correct imitations of that bird. . . The fantastic Divertisement of *The Will O'The Wisp*—By Mons and M'me Monplaisir and all the Ballet Company . . . The beautiful Quadrille, By Mussard, *Les Rendezvou De Chasse*—by full Orchestra, for this night only. . . The celebrated National Divertisement, in one act, called *One Quarter of An Hour in Naples*—By Mons and M'me Monplaisir and entire Ballet Company . . . The performance to conclude with the laughable farce, for the third time, of *Without Incumbrances*—Paul Pitapat, Mr. Holland; Frederick, Mr. Wright; Lady Buckram, Mrs. Rowe; Patty Pure, Mrs. Reeves.

A new ballet which had been in preparation since the beginning of the season was presented on January 26, 1852. It was called *The Temptation*, and was performed with Slasher and Crasher. *The Daily Picayune* gives an account of the piece.
Since the commencement of the season the various artists of the theatre have been actively engaged in their various departments preparing, at an unlimited outlay, to develop this extraordinary spectacle with due magnificence and effect. The splendor of the scenery and dresses, the ingenuity of the extensive machinery, the beauty of the varied groupings and tableaux, the blending of the gorgeous characteristic dances, and the acknowledged talent of the artists engaged in its performance, will, it is hoped, compare favorably even with its original representation in Paris, where it was acknowledged the ne plus ultra dramatic terpsicorean spectacle.

The Temptation was also reviewed by The Daily Picayune.

This grand ballet was brought out last night at the Varieties to a crowded house, of which the ladies formed a good portion. The ballet is too long, and the plot too much spun out; but the music is beautiful and very well performed, the costumes are rich and elegant in the extreme, the scenery gorgeous and varied, and the groups and tableaux brilliant and artistic. M'me Monplaisir obtained the honors of the evening, performing many original and spirited dances in a peculiarly rapid and vigorous style. We advise all who can to see the piece, if only for the scenery and costumes. It will have a run.

The Temptation did indeed have a long run; it played the last week of January on into the third week of February, almost uninterrupted, along with such other works as, Scenes in the Life of an Unprotected Female, The Dumb Belle, The Welsh Girl, Box and Cox, The Nereid Queen, The Two Bonnycastles, The Secret, Poor Pillicoddy, The Belle's Stratagem, Fortunio, Platonic Attachement, Nicholas Flam, The Toodles, The Island of Jewels, He Saved My Life, Aurora, Guilty or Not, Old Honesty and La Bayadere.

The production of The Toodles brought some attention from The Daily Picayune:

This new farce was brought out . . . at the Varieties with the most decided success. Holland, as Toodles, convulsed every one with laughter. Mr. Bass's Father O'Flannigan, the parish priest, was a capital delineation of a warm-hearted, sagacious, amiable and pleasant old clergyman. Manager Placide appeared
as a rough, gruff, superstitious old sailor; his dress, make up, and playing were of the most artistic stamp. Holland did not play Toodles exactly as Burton does; the latter is more pompous, grave and deliberate. He is less drunk, too, in that ludicrous drunken scene, which would draw a laugh from the sternest of critics. The piece went off with much spirit . . . After the curtain fell there was a general call for Holland, but he did not appear . . . (The Daily Picayune, February 9, 1852)

About this time, an article appeared in The Daily Picayune pertinent to the Varieties and the general trend in the theatre of the day.

Placide's Varieties--The success of the elegant theatre continues unabated, though no stars shine on its boards, though it depends for its attractions on a regular stock company of actors and ballet dancers, though the novelty of its establishment here and of its peculiar features has of course worn out, and though no thrilling tragedy or grand opera--now-a-days generally deemed the only dramatic entertainments worth speaking of--head its bills or occupy its performers.

The truth is the generality of the theatre-going people now prefer to see three or four light farces or comedies mixed up with dancing and music, to sitting out long five-act pieces. The Varieties gives this varied and pleasant kind of entertainment in perfection. We have only to look back for the last week or so to read a list of first rate farces, comedies, ballets, &c., performed at this theatre, which have filled it nightly, and which send the audience home laughing and contented.

The only complaint we have to make is that the manager Placide does not more frequently make his appearance on the stage. His theatre is justly called the "Burton's of the South." We esteem that a most flattering compliment. But Burton is not only his own stage manager, his own treasurer at times, makes out his own bills and counts tickets, but he also performs in from one to three times every night. There are hundreds of persons here who only ask that manager Placide would appear if only twice a week. It would be greatly to the interests of his theatre if he did. At least a great many of his friends think so. (The Daily Picayune, February 16, 1852)

The Rivals, Stormy Night, and Betsy Baker were performed on February 19, 1852. The Rivals was well received:
There was a crowded house . . . to witness the first perfor-
mance this season of Sheridan's witty and amusing comedy.
Bass's Sir Anthony was a highly artistic and finished
delineation of that crabbed and choleric old gentleman.
Holland's David is a short part, but he makes it a rich one.
Manager Placide, as Bob Acres, was heartily welcomed, and
justly too. He plays the part as no one else in the country
can do it. He is decidedly the best Bob Acres on the stage.
Mrs. Howard was delightful as Lydia, and Mrs. Rowe one of the
best Mrs. Malaprops that we know of. The part of Capt. Absolute
just suits Wright. The comedy went off with spirit, . . .

A new ballet was presented on February 20, 1852. The Caliph
of Bagdad featured the Monplaisir ballet troupe. The evening opened
with Hearts Are Trumps and closed with The Toodles. The Caliph of
Bagdad was considered a success:

The new Turkish ballet of the "Caliph of Bagdad," was brought
out . . . with the most decided success. The Monplaisir
troupe displayed their usual perfect manoeuvering, and
knowledge of stage effect, whilst Mons. and M'me Monplaisir
drew down frequent applause by their brilliant and spirited
dancing.

A tribute to the Firemen of New Orleans was given at the
Varieties on February 23, 1852. The occasion was a benefit for the
Firemen's Charitable Association, an organization which supported
widows and orphans of firemen killed in the line of duty. Placide
donated the services of his company and the theatre once a year for
this purpose. Mrs. Howard delivered a Fireman's Address after The
Country Squire and the ballet Mons. Duchalumeaux were presented. A
farce written especially for the occasion, Female Firemen, featured Mr.
Holland and ended the evening.

Such plays as Grist to the Mill, The Merry Wives of Windsor,
The Rough Diamond, Paul Pry, The Post of Honor, Hearts Are Trumps,
Where There's a Will There's a Way, The Alpine Maid, The Two Bonnycastle,
The Bengal Tiger and The Village Phantom closed out the month of February. Ballets presented were The Temptation, The Painter's Illusion, The Caliph of Bagdad, Ketley, and Stormy Night.

An outstanding bill was seen by the audience at George Holland's benefit on March 2, 1852.

Who that has ever been to the Varietes has not enjoyed the racy and laughable delineations of comic eccentricity by that veteran of the stage, George Holland. Time appears to have no hold on him—no power to dampen his spirits or dull his humor. He is the same Holland we saw nearly fifty years ago—only, he is much better. He is one of the mainstays of the Varieties—ever at his post, despite fatigue, heat or cold, trouble, or heavy affliction. His humor is an infallible remedy for the lowest spirits that ever "blue devils" concocted in their gloomiest mood; and we know of no actor more deserving, under all considerations, in the walks of professional or of private life, of the liberal support of the public.

Our old friend, J. M. Field, of the Mobile theatre, who is equaled by few and surpassed by none in genteel comedy or elegant domestic drama, lends his valuable aid tonight, appearing as Lavater, in the interesting piece of that name, assisted by Howard as the Marquis, Wright as Christian, Mrs. McVicker as Louise, and Miss Murray as M'me Betman. Holland will perform the part of the Burgomaster. We have seen him in it, and well remember the hearty laugh we enjoyed at his pompous ways and would-be shrewdness. He follows this in the amusing part of Cousin Joe from the country, in the capital commedietta of the "Rough Diamond." Mrs. Howard appears in it, and has an admirable role in Margery. The Monplaisirs come next in the ballet divertissement of the "Carnival at Rome." The amusing and witty burlesque of the "Neried Queen," with Holland, Wright and Mrs. Howard in the chief parts, conclude the entertainments. A first rate bill, ...

A new "operatic farce," Of Age To-Morrow, was presented on March 3, 1852. In it were Mr. and Mrs. Howard, Bass, Holland and Mrs. Rowe. The ballet, The Maniac, was repeated as was The Bengal Tiger.

The Hilariots had been in Mobile performing and returned on March 5, 1852. (The Daily Picayune, March 6, 1852) However, they did not begin to perform again immediately.
A Roland For an Oliver opened the evening on March 8, 1852. There was a concert performed by M'me Roslaind Durand and Signor Novelli after which the ballet When the Cat's Away The Mice Will Play and a farce new to the Varieties, Vivandiere were presented.


A piece new to the Varieties this season was presented on March 14, 1852. Called The Factory Girl or All That Glitters Is Not Gold, the farce featured Wright, Bass, Howard, Holland, Mrs. Rowe, Mrs. McVicker and Mrs. Howard. La Bayadere was the other offering of the evening.

A large bill was presented on March 19, 1852. It was the benefit of Miss F. Blondeau, member of the ballet corps. The evening opened with Shocking Events. The orchestra gave a concert during which the Monplaisirs danced a new "Pas Kossuth." The comic ballet Frilby came after. There was then a musical interlude during which the orchestra played a Quadrille called "The Drummers of the Imperial Guard of Napoleon." The ballet, Liberty, then was presented, in which the whole troupe appeared. The evening ended with La Vivandiere.

The series of benefits usually tendered toward the end of the season continued. Bass's benefit was on March 24, 1852. The Hilariots
and Professor Anderson volunteered their services. *John Bull* opened the evening, featuring Bass and Mrs. Howard. Next came *Mrs. C. Howard in a Dilemma*. An allegory followed called *Lucy Anna*. A Scottish drama called *The Gudeman O'Ballangeich* closed the evening with Professor Anderson, Bass and the rare appearance of Mrs. Bass.

Mrs. Howard's benefit was on March 31, 1852. A large and varied bill was presented. *Man and Wife*, not yet performed that season, featured Mrs. Howard and the usual others. The Monplaisirs executed a "pas Kossuth." Mrs. Howard sang "The Ode of the Maniac." The ballet troupe performed *The Judgement of Paris* and Holland, Mrs. Rowe, Wright and Mrs. Howard closed the evening in *The Pride of the Market*.

On nights not given over to benefits during the last two weeks of March, such selections as *The Village Phantom*, *Mons. Deschalumeaux*, *The Neried Queen*, *Love in Humble Life*, *The Belle's Stratagem*, *Fortunio*, *The Post of Honor*, *The Toodles*, *The Two B'Hoys*, *The Temptation*, *The Factory Girl*, *Liberty*, *Grimshaw*, *Bagshaw and Bradshaw*, *Hearts Are Trumps*, *Catarina*, *The Welsh Girl*, *Jenny Lind*, *The Bengal Tiger*, *Black Eyed Susan*, *Paul Pry*, *Camaralzaman* and *Badoura*, *The Fire Eater* and *Time Tries All* were given.

The first appearance of Sir William Don at the Varieties was on April 7, 1852. He played Box in *Box and Cox*. Cox was Mr. Simmonds and Mrs. Bouncer was Mrs. McVicker. The other performances were *Presented at Court* and *The Rough Diamond*.

During the first week of April, *The Serious Family*, *The Capricious Widow*, *Pet of the Petticoats*, *London Assurance*, *Frisac*, *The Two
Bonncastles, The Caliph of Bagdad, Kate Kearney, Without Incumbrances, La Bayadere, Nipt in the Bud, Presented at Court, The Maniac, She Stoops to Conquer, and Frilby were presented.

Sir William Don was featured in two performances on April 8, 1852, first in Used Up and in the final piece of the evening, The Jacobite. The other performance was the ballet, The Painter's Illusion.

Sir Don made another appearance on April 9, 1852 as Stephen in The Factory Girl and Pygmalion in Done On Both Sides. The ballet, Trilby, was also performed.

As a special feature in Passion Week of the Easter Season, Placide presented the Italian opera troupe of Max Maretzek on Saturday, April 10, 1852. The evening opened with Rossini's "Stabat Mater."

Featured singers were Signoras Steffanone, Bertucca, Costini and Perrini. Men singers were Signors Salvi, Forti, Beneventano and Rossi. A miscellaneous concert followed. A "clarionet" performer who was the principal Clarionet performer for the Chapel Royal of Queen Victoria and had played with Jenny Lind's orchestra then appeared. His name was E. Ebletti. The fourth act of Donizetti's La Favorite concluded the evening. Prices were $1.50 for Dress Circle and $.50 for the gallery. Upper boxes were for Colored only and were $1.00. There was a fine turnout for the performance. It was reviewed the next day in The Daily Picayune:

... A very effective chorus, of amateurs, we believe, assisted, and the solos, duos, trios, and other concerted pieces were sung by M'mes Steffanone, Costini, Rossi and Bertucca Maretzek, and Messrs. Forti, Beneventano and Candi. Unfortunately Salvi could not appear, from a severe indisposition, and Forti took his place. The great tenor's splendid voice and exquisite skill
and taste were much missed. The orchestra had been much increased and under Maretzek's control performed its part to the general satisfaction.

Beneventano's rich and powerful basso voice was heard to much advantage in the solo assigned him. Signora Costini's solo was also applauded. M'me Bertucca sang very sweetly in a duet with Signora Rossi. Steffanone gave the Inflammatus with her characteristic taste and power. That piece and the grand chorus supporting it were warmly encored. A repetition of the oratorio would beyond doubt produce a more perfect performance throughout.

Sir Don appeared again on April 11 in David Copperfield, taking the part of Uriah Heep. He was also in The Rough Diamond, which concluded the evening. The ballet corps performed "La Maja de Sevilla."

The opera, Maria De Rohan, was performed by the opera troupe on April 12, 1852. During its performance, the Monplaisir troupe appeared. Prices were the same as for the performance of the Oratorio of a few nights before, including $2.00 for reserved seats. Maria De Rohan was well received by:

. . . a full and fashionable house, of which the ladies formed a large portion. . . . The costumes are rich, the scenery what it should be; and praise is due to the management for the tasteful manner in which these and other indispensable accessories were put on the stage. It is not an easy matter, at any time, to prepare so difficult an entertainment as a grand opera for representation, and where it is so well done, in so short a time, as in this cast at the Varieties, the public should take no note of little imperfections in the choruses, orchestra, &c., which only long drilling and much practice can prevent.

Salvi came up to all anticipations formed of his splendid talent in the part of the Count Chalais. Beneventano had, in the Duke, a role admirable adapted to his rich and powerful basso voice and dramatic style of acting. Steffanone's Maria di Rohan was equal to any of her delightful personations in other operas, which have made her such a favorite here. These three performers, indeed, sing and play with such entrain feeling, and with such fine voices, that it is impossible not
to be pleased with them. They were frequently and warmly applauded, particularly in the last act. . . . The ballet introduced in the first act is an agreeable interlude, the Monplaisir troupe doing themselves full justice in a variety of elegant dances.

David Copperfield, the ballet Carnival at Rome and Pet of the Petticoats were performed on April 13, 1852. Sir Don performed again.

Maria De Rohan was repeated on April 14, 1852. The second performance went off better than the first.

As we anticipated, the second performance . . . went off in much better style than on its first night. The orchestra and choruses were much more certain and easy, while the principal performers acted and sang with even more spirit and effect than at the first performance. The house was a full and fashionable one.

Tom Placide appeared with regulars Wright, Donaldson, Davis, Bass, Holland, Myers, Howard and Mrs. Howard, Mrs. Myers and Mrs. Reeves in The Poor Gentleman on April 15, 1852. The ballet, Stormy Night, was also presented.

The Merry Wives of Windsor and the ballet, Frisac, were presented April 16, 1852.

Tom Placide took a benefit on April 17, 1852. The Maretzek opera troupe performed selections from the opera, Lucrezia Borgia and Ernani and presented other selections in concert. Placide, Bass, Holland, Sir William Don and Mrs. Howard were featured in The Invincibles. The ballet troupe performed also. Prices were raised from the usual $.75 to $1.50 for box and parquet; the colored boxes were $.50 and the gallery was $.25. Manager Placide had a good crowd that evening.

David Copperfield, with Sir William Don, and Camaralzaman and
Badoura were performed on April 18, 1852.

Professor Anderson, "the Wizard of the North," performed magic at the Varieties on April 19, 1852. The Monplaisir ballet troupe performed the ballet Zephyr. Professor Anderson, Bass, Miss Rowe and Mrs. Reeves played in The Gudeman O'Ballangeich. Mrs. Howard and Mr. Holland closed the evening in Separate Maintenance.

John Bull, the ballet Trilby, and Used Up, featuring Sir William Don, were performed on April 20, 1852.

The Happiest Day of My Life, the ballet, The Sailor Boy's Return, and Kate Kearney were the performances for April 21, 1852.

A large bill was presented on April 22, 1852. The evening began with The Alpine Maid. Lola Montes followed after which the ballet Zephyr was performed. The Mad Wag of Bagdad closed the evening.

Sir William Don's benefit was on April 23, 1852. The evening opened with The Factory Girl. There was a Dance Divertisement which was followed by Only a Clod, featuring Sir Don. The evening ended with Jenny Lind.

The Alpine Maid, Done on Both Sides, The Mad Wag of Bagdad, Grimshaw, Bagshaw and Bradshaw, The Secret, Only a Clod, Cockneys in California, The Serious Family, Grandfather Whitehead, The Rivals, The Two B'Hoys, The Village Phantom and Separate Maintenance were among the plays seen during the last week of April. A new burletta called Brunilda, written by a man from New Orleans, was performed on April 25, with Mrs. Howard in the title role. It was repeated several times during the week. A new ballet was Leoni. Other ballets performed were
Zephyr, and some ballet Divertisements.

There was a benefit on May 1, 1852, for the Cuban prisoners to help them return to their homes. Hearts Are Trumps, Mrs. Howard in a Dilemna, and Lucy Anna were presented.

New to the Varieties on May 7, 1852, was Ellen Wareham, Mrs. Howard taking the title role and Holland, Wright, Bass and Miss McVicker, English, Howard, and Mrs. Davis taking the other parts. Leoni was repeated and Sir Don was featured in Only a Clod.

Mrs. Rowe's benefit was on May 12, 1852. The Daily Picayune was particularly solicitous in urging the public to attend:

Mrs. Rowe, now of the Varieties, has long been before the public of New Orleans as a theatrical performer, and she has equally as long been esteemed for the correctness of her acting, and its freedom from the slightest [sic] tinge of exaggeration, and for the respectability and worth that have marked her career on the stage. We are always glad to see her in any piece, feeling confident that she will perform her part so as to impart general satisfaction, and seeing that she dresses it and "gets it up" admirably. Mrs. Rowe's benefit is announced for this evening, at the Varieties, with the following excellent bill: the favorite comedy of "Speed the Plough," the grand ballet of the "Diable a Quatre," and the farce "Twas I." In the comedy we want no better cast than Bass as Abel Handy, Wright as Henry, Placide as Farmer Ashfield, Mrs. Rowe Dame Ashfield, [sic] Mrs. Howard Susan, and Mrs. McVicker Lady Handy. The ballet is one of the most brilliant and effective performed by the splendid Monplaisir troupe, and Holland, Mrs. Rowe and Mrs. Howard can surely create fun enough in the farce. Come, young people; go to the Varieties to-night and help a very deserving old lady along. You'll be old some day yourselves.

Performances during the first two weeks of May included several presentations of Ellen Wareham. Other plays and ballets shown were The Bengal Tiger, The Neried Queen, The Welsh Girl, Box and Cox, Kate Kearney, A Day After the Fair, Paul Pry, Leoni, Nipt In the Bud, The Merry Wives of Windsor, When the Cat's Away the Mice Will Play,
Only a Clod, Frilby, Cool as a Cucumber, Lucy Anna, The Belle's Stratagem, Twas I, and several Divertisements.

A new play was presented on May 16, 1852. Called Reigning Favorite, it was believed to be based on Scribe's drama Adrienne Lecouvreur. Robert Macaire was the only other performance that evening.

George Holland took a benefit on May 18, 1852. Madison Morton's latest new piece, Who Stole the Pocket Book, opened the evening. Scenes in the Life of An Unprotected Female, followed and Robert Macaire was danced by the ballet troupe. The evening was concluded with a new farce called Our Clerks, featuring Sir William Don.

Bass's benefit was on May 22, 1852.

That sterling and "old school" actor, Mr. Bass, takes a benefit this evening at the Varieties. He is one of the favorite and prominent members of the company, and as a comedian should serve as an example for the upstart, Young America school of performers, which is now-a-days good, when good at all, only in burlesques, and tolerable in nothing else.

The performance this evening combine much variety and attraction. The old comedy of "Sweethearts and Wives" will open the entertainments, with Bass as the Admiral, Wright Charles, Holland Billy Lackaday, Mrs. Rowe Mrs. Bell and Mrs. Howard Eugenia. The Monplaisirs follow in a ballet divertissement, and a new farce, called "Woman's Declaration of Independence," closes the evening. In the last piece Mrs. Howard, Mrs. Rowe and Holland appear.

Bass's benefit was well attended and went off well.

The benefit of M'lle H. Vallée was on May 23, 1852. The comedietta, Turning the Tables, opened the evening. Two Grand Divertisements followed. Mr. J. Charles recited "Bucks Have at Ye All," and then came an "operatic burlesque" called Broom Girl. The French Spy closed the evening. Ben Debar made a special appearance as a ballet dancer in The French Spy.
May 25 saw the debut of a new ballet, presented at a large outlay of money, a bit unusual for this late in the season.

The elegant and amusing comedy of "Where There's a Will There's a Way" will open the amusements at the Varieties this evening. Mr. and Mrs. Howard, Holland, Wright and Mrs. McVicker perform in it. The grand ballet of "Esmeralda" will then be performed for the first time in this city and by the splendid Monplaisir troupe. M'me Monplaisir makes her first appearance after an absence of over two months, caused by severe illness. We will all be glad to see her back again, particularly as she makes her entree in a new and brilliant role. We may expect to see a gorgeous and highly interesting spectacle in "Esmeralda."
The plot is taken from some of the most thrilling and picturesque incidents in Victor Hugo's famous novel, "Notre Dame de Paris;" the costumes and scenery are all new and rich, and as the Monplaisir troupe is so large and efficient, nothing will be wanting to give this grand ballet all the effect and brilliancy it calls for. The management has expended no less than $3,000 in getting it up, and the taste and skill with which former grand ballets have been put on the stage at the Varieties, warrant us in predicting that this last one will be wanting in nothing that rendered its predecessors so successful.

*Esmeralda* was a great success. A large audience was present and greeted M'me Monplaisir with applause. She danced well, her recent illness notwithstanding. The costumes and scenery and the spirit of the entire corps de ballet received special comment.

Mrs. Howard's benefit was on May 26, 1852. *Victorine* opened the evening. The farce, *Loan of a Lover*, was presented after which the ballet, *Fortunio*, closed the evening. There was a large turnout, particularly ladies, and the performances went off with spirit.

Mr. Calder, Treasurer of the Varieties, took a benefit on May 29, 1852. It was advertised in *The Daily Picayune*:

We do not suppose that any one at all acquainted with the localities and "tribes" in and around the Crescent City need be told who Mr. John Calder is. One of the early citizens of this city of thin foundations, he has quietly grown to a green old age amongst us--one of the pleasant, kind faces every one
likes to meet in his daily peregrinations. . . . Bass, Holland, and Mrs. Rowe play . . . that excellent drama, "Old Honesty," . . . Holland and Mrs. Howard appear in that laughable farce, the "Post of Honor:" . . . a ballet divertissement will not be wanting to divert the current of your thoughts from sombre melancholy, and . . . Manager Placide will assist in that operation in that grand relic of ancient royalty and grief, King Lachrymoso, in the burlesque of the "Fair One with the Golden Locks" . . . . Mrs. Howard will be the Graceful of the piece, . . .

Mons. Corby of the ballet troupe took a benefit on May 30, 1852, when Box and Cox and Esmeralda were presented. It was the last night of the regular season, but the theatre opened the next evening for a complimentary benefit for Tom Placide, given by his employees. The play chosen was She Stoops to Conquer, Bass being Hardcastle, Placide, Tony Lumpkin, Mr. Charles, Marlowe, Mrs. Howard, Miss Hardcastle and Mrs. Rowe, Mrs. Hardcastle. Placide had good attendance at his benefit and the audience appreciated the production.

Presentations other than on benefit nights during the last two weeks of the regular season included Leoni, The Secret, Who Stole My Pocket Book, Hearts Are Trumps, Robert Macaire, Our Clerks, first act of Henry IV, The Dumb Belle, Grimahaw, Bagshaw and Bradshaw, and several performances of Esmeralda. Several Divertisements were performed also.

Though the season was to have ended on May 30, 1852, it was extended to give the Monplaisir troupe other opportunities to display their talents and to show off the scenery, costumes, etc. of the ballet Esmeralda. It was performed on June 1 and 2, with Cool as a Cucumber and The Lottery Ticket.

A benefit was held on June 3 for M'iles Bulan and Louise of
the ballet troupe. Day After the Wedding and Esmeralda were done.

A benefit for the orchestra leader, Mr. Gilles, was held on June 4, 1852. Sir William Don appeared.

. . . Sir Wm. Don will appear in the comedietta of "Cool as a Cucumber." Corby follows in the comic ballet of "Frisac." Mr. Gillis will then execute, on the flageolet, his "Nightingale Waltz," with imitations of the warblings of that bird. Mons. and M'me Monplaisir follow in the national dance "La Maja de Sevilla." The orchestra performs the "Railroad Quadrille," and the performances conclude with the farce of "Box and Cox."

A benefit for the dancer M'lle Blondeau was held on June 5, 1852. It was to be the last night of a performance of Esmeralda. Done on Both Sides was the other piece of the evening.

The Spectre Bridegroom opened the evening of June 6, 1852. Featured were Mr. English, Mr. Donaldson, Sir William Don, Mr. Myers, Mr. J. S. Charles, Mrs. McVicker, and Miss Hoyt. The third act of the ballet Temptation followed and the evening concluded with the ballet Robert Macaire.

The last night of the season was a benefit for M'me Monplaisir. The evening opened with His Last Legs. Then came a new ballet called The Devils of Night, during which the Monplaisirs danced a "Pas Magnetism" and a "National Polka." Mr. Gilles rendered his "Nightingale Waltz." The orchestra played the overture to Rosetta, and the evening ended with the ballet The Grand Festival of Torlonia. (The Daily Picayune, June 7, 1852)

A benefit for Sir William Don, who was a Scotch baronet turned amateur actor, was held on June 9, 1852. Used Up, one of his best pieces, opened the evening. Mr. Corby then did his famous "English
Dance." The drama *Cavaliers and Roundheads* was then seen. The orchestra played an overture and the farce *The Irish Tutor* concluded the evening. The benefit was well attended and the performances went off to everyone's satisfaction. Sir Don was called out at the end of the evening and said these words:

*Ladies and Gentlemen—I am not going to make a speech. I thought when I came here I would say something handsome about Americans—farewell, and all that. (Applause.) When I was in Edinburgh, just before I came to this country, I was introduced to a very great man, Mr. Macready, and I asked him how he liked America, and he answered—(here he imitated Macready's peculiar voice and manner)—'The Americans, my dear sir, are great barbarians. They will slap you on the back and call you old hoss, and all that sort of thing.' (Shouts of laughter.) Now, ladies and gentlemen, I have been twenty-two months in this country, and have been slapped on the back and called 'Old Hoss,' and I don't find it at all disagreeable. In fact, I rather like it. I have met with every kindness all over the country—particularly in the South. I like the South best. I don't know whether there are any New York gentlemen here, but the fact is, in New Orleans and Mobile you somehow know people. (Loud applause.) Ladies and gentlemen, I am going home, to return. I again thank you for your kindness—much needed, I fear, for I am a young actor, though rather a tall man.

And, by the by, I am requested to state that next Saturday Mr. Charles—Jim Charles, you know—will take a benefit at this theatre, Manager Placide having kindly consented to allow him the use of the Varieties for that evening. Several amateurs (looking towards one of the private stage boxes, in a quizzical manner) will then make their appearance. Ladies and gentlemen, I bid you farewell.

Mr. J. S. Charles was given a benefit by the Louisiana Histrionic Association at Placide's Varieties June 14, 1852. *The Soldier's Daughter*, Recitations of "The Maniac" and "Bucks Have at Ye All," and a farce, assisted by the members of the Histrionic Association, were presented. Also taking part in the production were Mr. English and Mr. Duncan, Mrs. Maevicau and Miss Elliott. *(The Daily Picayune, June 12, 1852)* The Daily Picayune critic saw part of the performances and
found three of the amateurs better than the professionals and commented that the audience seemed to think so too.

Placide was given a benefit by the New Orleans firemen and the Louisiana Histrionic Association. The following letters appeared in The Daily Picayune.

Thos. Placide, Esq.:
Dear Sir--The members of the Louisiana Histrionic Association cannot allow you to depart on your usual Northern tour without expressing the high esteem in which they hold you; and at the same time they beg to state, that if, in reciprocity for the many kind assistances and civilities they have received from you, their united exertions in the shape of a COMPLIMENTARY BENEFIT are worthy of your acceptance, they shall be happy to perform on any evening you may think proper to appoint.

Wishing you well-deserved success, we are:
E.P. HUNTER,
T.D. HARRIS,
On behalf of all the members of the late Louisiana Histrionic Association.

We, on behalf of the Fire Department, cheerfully subscribe to the above, and solicit our brother firemen to tender their compliments to the only Manager in our city who has ever given to their Charitable Association a free benefit.

SAML. G. RISK, President,
D.C. BISCOE, Vice President,
W.H. SLACK, Secretary,
EL.L. BERCIER, Treasurer,
Firemen's Charitable Association.

Placide answered with:

Gentlemen--I am deeply grateful for the kindness you tender me in your letter of the 23d. You are pleased to speak of a few services rendered in terms far beyond their value, but you may rely upon my being always ready and proud to do all in my power to serve either of your Associations. I accept your kind offer, and name MONDAY, the 28th inst., for the occasion.

THOS. PLACIDE.

(The Daily Picayune, June 26, 1852)

The performances that night were School For Scandal, performed
by the members of the Louisiana Histrionic Association assisted by Mr. Charles, Mrs. Stuart, Mrs. Rowe, Mrs. Bowen and Miss Elliott. There was an extravaganza called Bombastes Furioso performed. Tom Placide, Mr. Charles, Miss Elliott and the members of the Louisiana Histrionic Association took part. (The Daily Picayune, June 26, 1852) Placide's benefit was well attended.

The theatre remained dark during the summer except for occasional performances such as benefits. M'lle Monplaisir had been ill again during the summer but by July 2, 1852, had recovered and announced a benefit for July 4. Mr. Charles and other performers from the city assisted her. (The Daily Picayune, July 2, 1852) The performances included His Last Legs, with Mr. Charles. The Monplaisirs executed a pas de deux. Mr. Dryden and chorus sang "The Star Spangled Banner" and another patriotic song. The Monplaisirs also did dances called "The American Flag" and "The National Polka." The farce, The Lottery Ticket, was also performed.

Members of the late Louisiana Histrionic Association performed on July 28, 1852 for the benefit of one of their members. Box and Cox and Intrigue were the selections.

Another benefit was performed at the Varieties on August 6, 1852, for the widows of the firemen Malloy and Reid, who were lost on the St. James. Mr. Charles performed in Delicate Ground and Bath Road. He gave a Firemen's Address and there were several songs sung by amateurs.

A benefit was given Charles on August 24, 1852. Delicate Ground and a piece new to the Varieties, J. Gaisford's Rap, Rap, Rap

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were performed. Assisting Charles were Mr. Davis, Miss Elliott and several amateurs. There were also recitations and songs presented.

(The Daily Picayune, August 22, 1852)

A benefit was given treasurer John Calder on September 2, 1852. A farce called The Witty Wife opened the evening. Miss Courtney did a "Highland Fling." The Greek Rhigas did his magic tricks and Mr. Charles was featured in Rap, Rap, Rap.

The author of Rap, Rap, Rap, Mr. J. Gaisford, appeared in that piece and the ballet, Robert Macaire, on September 5, 1852. Other performances were by The Greek Rhigas and Mr. Charles reciting some stanzas which appeared in the New Orleans Delta called "Lopez's Last Thoughts."

A benefit was held for Mr. Gaisford on September 9, 1852. Delicate Ground and Rap, Rap, Rap were the plays performed. The clown John Gossin and magician Greek Rhigas performed also. Mr. Charles recited "Lopez's Last Thoughts."

Billed as the "great wizard and only natural ventriloquist of the age," the Fakir of Siva began a run at the Varieties on September 16, 1852. Mr. Charles was director of the theatre at the time.

The Fakir's performance was reviewed the next day in The Daily Picayune:

The entertainments of this ventriloquist and magician are not only attractive and novel, but amusing. The people who saw him last evening laughed as heartily as if they were witnessing a good farce played by Burton or Holland. True, there was one tall, bony, Kentucky-jeans dressed youth who assisted him, who excited shouts of laughter. If he played his part, it was done in a way to put a veteran actor to the test, for such an awkward,
simple, innocent, loutish looking individual we never saw on the stage. The stolid, grave air he assumed, amid all the perplexities which the Fakir plunged him into, was irresistible.

Over $400 worth of gifts were donated to the audience at the performance. (The Daily Picayune, September 23, 1852)

The Fakir of Siva was joined on September 28 by the clown Gossin and added some dances and a "vaudeville" to the presentations that evening.

The last night of the Fakir's run was September 29, 1852. It was a benefit for J. S. Charles, Manager. Gossin the clown appeared, and a farce called Waggeries of Thomas was presented. Mr. Charles recited Lella's poem, "Lopez's Last Thoughts," to which Juan Clemente Zenea, a Cuban, recited in Spanish his reply to Lella.

A benefit for the Cuban Association was performed on October 2, 1852. Delicate Ground was presented. "Lopez's Last Thoughts" and "Answer to Lella" were recited. A native Cuban sang in four different languages and John Harpier appeared in an act of Posturing. John Gossin performed and the evening concluded with the vaudeville Poverty Versus Riches.

Summary of the 1851-1852 Season

For the third season of the Varieties existence Placide again hired Charles Bass, George Holland, Mr. and Mrs. Charles Howard and Mr. and Mrs. Reeves, all of whom had made great hits and drew audiences to the theatre. Heretofore Placide himself had been appearing regularly but this season he did so only rarely, much to the discontent of New
Orleans theatre-goers. The Monplaisir troupe was engaged for ballet. Sir William Don, a Scottish baronet, joined the company towards the middle of the season was well received in his acting efforts.

In April Placide presented the Max Maretzek Italian Opera Troupe and Professor Anderson, Magician. The latter also participated in the dramatic productions of the Varieties company.

There was the usual round of benefits for the principals of the dramatic company and ballet troupe. The season officially closed at the beginning of June 1852. A few benefits were held during the summer by the Histrionic Association, along with a few others for various charitable causes. Magician and ventriloquist The Fakir of Siva appeared during the second half of September, when J. S. Charles was director of the theatre. The clown Gossin was featured occasionally during that time.

1852-1853 Season

By early November some of the Varieties performers of the 1851-52 season had returned for the 1852-53 season; others went on to other cities in other jobs. Mrs. Howard returned to New Orleans November 17, 1852, from St. Louis. Several others were in the city at this time also:

The season at the St. Louis Varieties just closed, has been quite brilliant, and we learn that Manager Field has done a good business . . .

Mr. and Mrs. Charles Howard and Mr. Chippendale, late of the St. Louis Varieties, arrived here yesterday and proceeded immediately to Mobile. The theatre there will be opened by Mr. Chippendale as stage manager, Mr. and Mrs. Howard will remain
there only until recalled to perform at the Placide's Varieties in this city.

We were glad to welcome back to the city yesterday that sterling and deservedly popular performer Mr. Bass, of Placide's Varieties. He looks to be in better health than we have ever seen him. (The Daily Picayune, November 18, 1852)

The 1852-53 season at the Varieties opened during the first week of December, featuring Chinese jugglers.

The Varieties opens this week. Mr. Placide has had the happy idea of engaging the celebrated Chinese jugglers and magicians who arrived in this city a few days since from China, via San Francisco. They are under the control of Messrs. Gihon & Co. They are now engaged at the Varieties in rehearsing previous to their appearance there in public. The company consists of fifteen Chinese, male and female, twelve of whom are performers. They appeared in the principal cities of California before the largest audiences that were ever assembled in that country, and the press there speaks of their feats in the strongest terms of approbation. We have all read of the wonderful tricks the Chinese and other Eastern jugglers and magicians are capable of exhibiting and which surpass those of all other countries. There will no doubt be a general desire to see these first specimens of the Oriental professors of the black art who ever visited this city, and no more suitable locality could have been selected for them than the Varieties. Their stay here will be limited, as the gentlemen having control over them intend taking them to the North and to Europe at an early day.

With the troupe is a double-jointed Chinese dwarf, twenty-eight years old and only thirty inches high. (The Daily Picayune, November 30, 1852)

The Chinese Jugglers opened on December 2, 1852, with acts such as these:

. . . Chingmoon balancing on his nose coins at the end of a straw; Arhu throwing a head somerset; Thongmong stilt walking, Chinese music and Chinese meals, or chow-chow; Fire eating and ribbon making; the dwarf; impalement of Yanyow with knives; growth of a vine in a few moments; a man's head cut off, and other exhibitions too numerous to mention.

This was a departure from the practice heretofore of opening the Varieties season with dramatic and musical presentations.
The Daily Picayune reviewer strongly suggested that everyone go to see the Chinese troupe, because of their feats, queer language, appearance and amusing antics.

Some of the actors arrived on December 4, 1852.

Some four or five of the members of the stock company of the Varieties, in this city, arrived here yesterday. Among them are Mr. and Mrs. Hill. Mr. Hill was formerly manager of the Sussex Theatre, in London. He has for the last few years been performing in the West, having lately been stage manager of Mr. Bates's theatre, at Cincinnati. (The Daily Picayune, December 5, 1852)

The Jugglers performed through December 7, 1852. They then went on to an engagement at the French Theatre in New Orleans.

The first performance of the stock company was on December 10, 1852. Old Heads and Young Hearts featured Mr. and Mrs. Howard, Mr. and Mrs. Hill, Tom Placide, Holland, Bass, Sir William Don, Mrs. Rowe and Mr. Crocker. Holland and Mrs. Howard followed with Good For Nothing. The Daily Picayune of December 11, 1852, gives that date as the first night of the season. The same bill was presented on December 12, 1852.

Performances the first two weeks consisted of plays such as Who Speaks First, Hearts are Trumps, Good For Nothing, The Rivals, Done on Both Sides, Paul Pry, Perfection, Sweethearts and Wives, Old Honesty, Black Eyed Susan, Double Bedded Room, Speed the Plough, The Day After the Fair, Lola Montes, King Henry IV, Time Tries All, The Welsh Girl, The New Footman, The Two B'Hoys, The Factory Girl and Alarming Sacrifice. One notes many plays done the previous season; Holland, Placide, Bass, and Mrs. Howard being the featured players again. There was no ballet
troupe this year nor any operatic singers. The principals were considered up to their standard in performing, however, in at least one instance, some of the stock company were found to be weak, the first such occurrence noted since the theatre opened three years before.

The comedy of the "Factory Girl, or All that Glitters is Not Gold," was produced at the Varieties. The claims which this play has to the title of comedy about equal its rights to that of tragedy. Mrs. Howard bore her part bravely through, and made the most that could be made of an essentially heavy and unpleasant impersonation. Holland was eloquence itself from the tie of his shoe to the tie of his cravat, and Bass put forth superhuman exertions to render old fogyism captivating. It couldn't be done—the fun wasn't there.

The extravagance of the "Two B'Hoys" was a better thing. Its characters were more natural, its fun more apparent. The labor inutile and profitless toil after effect which marked and marred the preceding piece, was rendered unnecessary in a representation where the ludicrous walked out to the footlights and jokes insinuated their existence like cannon balls.

We observed in some of the parts a hesitancy and uncertain pronunciation which spoke poorly for the rehearsals. The best actor may not comprehend his character or may be unable to personate it, but the poorest should recollect what he has to say. Very few can interpolate a joke like Sheridan or extemporize a paragraph like Kean. (The Daily Picayune, December 24, 1852)

The review was not kind the next day either:

"King Henry IV," was, by particular request, repeated last evening at the Varieties. Glorious old Sir John was well delineated, and mad Hal had a near approximation to his idiot prototype. But Harry Percy, the dashing chivalrous, fiery and reckless Harry, who thought it were an easy thing "To pluck bright honor from the pale faced moon," was stunted and dwarfed by over study and over acting. We regretted seeing this, both on account of the audience and on account of the actor, who is capable of far other things. When it is next produced, besides a larger assembly, we shall look for a larger share of the natural and inartificial element in Hotspur. (The Daily Picayune, December 25, 1852)

Christmas night saw a new melodrama called St. Mary's Eve performed at the Varieties. Next came Christmas Party and the evening
concluded with *A Day After the Fair*.

During the week, between Christmas and New Year's Day, *St. Mary's Eve, The Mad Wag of Bagdad, Kate Karroway, Cavaliers and Roundheads, The Merry Wives of Windsor, The Belle's Stratagem, Cockneys in California, The Serious Family, Scenes in the Life of an Unprotected Female, Double Bedded Room, Who Speaks First, The Toodles, The Fair One With the Golden Locks*, and *The Two B'Hoys* were presented, some several times.

Perhaps the most famous (notorious might be a more fitting word) actress to appear at the Varieties was Lola Montez. Her appearance on January 3, 1853, marked the first time that a "star," well known in several countries, appeared at the theatre. She appeared in a piece expressly written for her called *Lola Montes in Bavaria*. The farce, *Family Jars*, was the other production of the evening.

Comments on Lola Montez appeared the next day in *The Daily Picayune*.

Even at the advanced prices, the Varieties was crowded last evening from pit to dome to witness the first appearance of Lola Montez, in a play intended to represent scenes from her own life in Bavaria. The dramatist certainly had a subject full of interest and variety; but though the piece is by no means dull, yet it lacks vivacity and drags somewhat.

The Countess Lansfeldt, to give her her title, cannot complain of her want of success before a New Orleans public. Some unseemly interruption took place when she first appeared, which she spiritedly and properly resented by plainly stating to the public that if a cabal existed against her she would feel obliged to stop playing. The rest of the evening went off quietly, save when interrupted by laughter or applause, which was frequent and hearty.

There is not much of the legitimate actress about Lola Montez, and she has a free and easy, off-hand style of her own, which
appears to be perfectly natural. There is vivacity and piquancy about her, and good command of a voice rather weak and sharp. She is of medium size, slight figure gracefully formed, a thin face, spirited and expressive, with big, flashing black eyes, and thick, glossy black hair. She must be a very nervous, quick, volatile person; that is, judging by her manner last evening. She did not dance, which disappointed many. The dramatist should have given her an opportunity in the piece of displaying her talents in that line. At the end of the play she was warmly called out, and expressed her thanks in a neat and brief address.

The other characters in the piece were well cast and played, particularly by Holland, Sir Wm. Don and Bass.

We advise everyone to go and see Lola Montez, for she is certainly worth it.

Prices for Lola Montez' performances were $1 for First and Second Circle and Parquet, upper boxes for colored persons were fifty cents and the gallery was twenty-five cents. Along with Miss Montez' performance on January 4, 1853, was the farce Who Stole The Pocket Book.

A benefit was given Lola Montez on January 8, 1853. She performed Lola Montez in Bavaria. The Toodles was the other selection of the evening. She kept drawing larger and larger houses.

Lola Montez drew a larger house on her fourth night than on her first, and one in which the ladies formed a more notable element. The drama in which she appears was well rendered and well received. It is certainly needless for us to repeat the opinion which we have so often expressed with regard to the natural and spirited acting of Lola. We were reminded, however, in the great applause elicited by Sir Wm. Don's personation of Baron Peppenheim, to correct an error, venial, to be sure, and involuntary, but still to be regretted. Very few actors could have rendered the character with an equal degree of success--very few actors so perfectly burlesqued the extreme conceit and folly. The approbation bestowed upon the scenes in which the Baron figured most prominently was loud and long, and we take pleasure in hearing out testimony to the general excellence of the baronet's playing. The remaining characters were a decided improvement upon the earlier evenings.
Lola Montes in Bavaria ran approximately a week, with other such pieces as Box and Cox, Cockneys in California, Double Bedded Room and The Toodles.

The bill was changed on January 10, 1853. Miss Montez appeared in Charlotte Corday, supported by the company. Sir William Don was featured in Done on Both Sides. A review followed the next day in The Daily Picayune:

... The cast was good, the scenery new and appropriate and the properties almost equal to those which have contributed so materially to the successes of the Orleans theatre. In the character of Charlotte Lola appeared to infinitely greater advantage, in our eyes than in her character in Bavaria. She played with much spirit, with much propriety, and with a perfect conception of the character. It was a success; and there can be no doubt that she will draw large houses during its entire representation.

Lola Montez was well known as a dancer and January 12 was the first time of her engagement at the Varieties that she gave the audience a chance to see this facet of her talents. She performed "The Spider Dance," along with Charlotte Corday. Who Speaks First was also performed.

Charlotte Corday was presented for about a week, with Miss Montez dancing "The Spider Dance" a few times. Pieces such as Who Stole the Pocket Book, Cockneys in California, Who Speaks First, Family Jare and A Lady and Gentleman in a Peculiarly Perplexing Predicament were also seen.

After several presentations of Charlotte Corday, the following review appeared in The Daily Picayune:

The representation of "Charlotte Corday" improves with each succeeding evening. Last night it was played with much greater
ease, much more grace and spirit than we have before noticed. The parts were well committed, and the positions familiarized to the actors. In the first two acts Charlotte Corday has little or nothing to do. Nero Wax (Holland) is the presiding divinity of the Introductory, and in constant contrast to Cato Brute (Hill). . . . Julie de Franqueville (Mrs. Davis) was well personated; slightly too mirthful, perhaps, but very good for all that. The chief character, Charlotte Corday, was very well-very artificially performed. We were more impressed with the ability of Lola during her conversation with Henri de Franqueville, in the first act, than at any previous time, or by any previous effort. The rapt and abstracted air which is demanded by the play, which is maintained for so long a time, and is so frequently renewed, must be excessively trying to the abilities of any actress. It is due M’lle Lola to say that she sustained the ordeal with much honor to herself. We have before remarked that the drama is put on the stage with a good eye to effect, and need only repeat our former opinion.

A benefit was given Lola Montez January 15, 1853. She performed in Lola Montes in Bavaria and did "The Sailor's Dance." The farce Christmas Party or Done on Both Sides concluded the evening.

Miss Montez entertained the audience with dances only on January 16, 1853. The evening began with Used Up, followed by "El Ole," a dance by Miss Montez arranged for her by Senor Vegas. The Irish Widow was then seen. It was followed by Miss Montez' "The Sailor's Dance." The New Footman closed the evening.

A new piece, Clarissa Harlow was presented on January 17, 1853. It featured Miss Montez with Mrs. Davis, Sir Don, Mr. Hill and Mr. Bradley. Old Honesty followed.

Audiences the next few days saw Lola in Clarissa Harlow, Lola Montez in Bavaria, and Charlotte Corday. She also performed "The Sailor's Dance," a few times. Other pieces were The Irish Widow, The Two Bonnycastles, and Family Jars.
Miss Montez was featured in Martiana on January 21, 1853, playing the title role. She performed the dance "El Ole." Used Up concluded the evening.

Another benefit was given Miss Montez on January 22, 1853. School For Scandal was presented with Miss Montez playing Lady Teazle. She also did her "Spider Dance." The evening concluded with The Toodles.

According to the advertisement in The Daily Picayune, January 23, 1853, was to have been Miss Montez' last night at the Varieties. She performed in Martiana and danced "El Ole." Done on Both Sides concluded the evening. However, Miss Montez was apparently re-engaged, for Lola Montes in Bavaria was back on the bill for January 25. The dance "El Ole" and A Lady and Gentleman in a Peculiarly Perplexing Predicament were also performed.

Mrs. Howard was in the meantime recovering from a recent illness. (The Daily Picayune, January 26, 1853)

Lola Montez' engagement ended on January 30, 1853. During her last few nights at the Varieties she was featured in School For Scandal, Martiana, Clarissa Harlow, and Lola Montes in Bavaria. She also danced "The Sailor's Dance," "The Spider Dance" and "El Ole." Other pieces done those nights were Who Speaks First, Used Up, Family Jars, The Two Bonnycastles and The Irish Widow.

Mrs. Howard made her first appearance at the Varieties after her illness on January 31, 1853. Cavaliers and Roundheads, The Village Phantom, and The Rough Diamond were performed.
The next evening Old Honesty, an extravaganza called The Isle of Tranquil Delight and The Post of Honor were performed. The Isle of Tranquil Delight was well received:

We were present last evening, at the Varieties, during the representation of the greater part of Planche's beautiful fairy extravaganza, entitled the "Island of Tranquil Delights." It was finely cast and capitably got up. The scenery was admirable and the properties appropriate. Mrs. Howard's Don Leander was performed with much spirit. Mrs. Davis, as Xquisitélittlepet, would have been beyond criticism, had her bashfulness been somewhat less. . . . we may safely pronounce the performance a capital one, and one that ought to draw large houses.

Mrs. Howard took a benefit on February 3, 1853. She appeared both in The Bride of Lammermoor and Pet of the Petticoats. Mrs. Howard had a good turnout at her benefit and the pieces were well done.

Mardi Gras night, February 8, 1853, was George Holland's benefit. Mr. Rophino Lacy's comedy Love and Reason opened the evening. The sketch in one act called Mardi Gras, or La Bal Costume followed. The farce Good For Nothing closed the evening. Holland was praised by The Daily Picayune:

If any body deserves a benefit, then that man, George Holland, deserves "A benefit as is a benefit." If a man feels dull and don't want to be dull, what physician does he consult? Holland! If a man, who is not dull, and does not laugh, wants to continue in the same pleasurable sobriety of feeling, what physician does he consult? Holland! Then, as Mr. Toodles says, or rather the opposite of what he says--"Bless Holland."

Now, this blessed man proposes, . . . a first rate bill of fare. It includes the three act comedy of "Love and Reason," a local sketch entitled "Mardi Gras, or La Bal Costume," and a comic, heroic, operatic, tragic, pantomimic burletta, spectacle extravaganza, called "Don Giovanni, or a Spectre on Horseback." In the comedy, Bass, Holland, Crocker and Mrs. Howard will perform; in the extravaganza, Mrs. Howard will play Don Giovanni, with songs; Hill will appear as Don Guzman, the ghost of himself, and Holland will play the role of the Valet Leporello. . . . (The Daily Picayune, February 6, 1853)
Holland's benefit drew a larger crowd than any other performance so far that season.


Mr. Bass took a benefit on February 11, 1853. Twelfth Night was selected with Bass playing Malvolio. Mrs. Howard was Viola and Holland portrayed Sir Andrew Aguecheek. Lola Montez was to have done her "El Ole" dance. Mrs. Davis played Teddy O'Rourke in The Irish Tutor. Bass had a huge attendance at his benefit. Lola Montez did not appear, for which Bass apologized when he was called out after his performance. Mrs. Crocker did a "Highland Fling" and it as well as all the performances were very well received. (The Daily Picayune, February 13, 1853)

The Bateman Children performed for the first time at the Varieties on February 14, 1853. They had recently returned from a European tour. They appeared in The Young Couple and The Spoiled Child. The evening concluded with An Alarming Sacrifice, performed by the company. This was the second "star" attraction at the Varieties of the season and represented another departure from the original intent of the theatre, that of strictly repertory work.

The Batemen Children were well received. Reserved places were secured two days in advance. (The Daily Picayune, February 15, 1853)
After their first night's performance, they were called before the curtain and Kate Bateman said:

Ladies and Gentlemen--We thank you heartily for your kind welcome. We return to you, after over two years' absence, larger, and, I hope you will say, better actresses than we were. The kindness we formerly received from you has never been forgotten; and we have never played a new piece while away, that we have not said, we hope they will like that in New Orleans; and all the applause that has greeted our efforts elsewhere has never effaced the remembrance of yours.

During their first week's engagement, the Bateman Children, Ellen and Kate, performed in The Young Couple, The Spoiled Child, and the trial scene from The Merchant of Venice, with Ellen Bateman as Shylock and Kate Bateman as Portia. Some were repeated. They also danced "The Minuet de la Cour." The company of the Varieties supported them where needed and also performed such pieces as The Rough Diamond, The Swiss Cottage, Double Bedded Room, Slasher and Crasher, Used Up, Grimshaw, Bagshaw and Bradshaw, The Post of Honor and The Isle of Tranquil Delight. Miss Harcourt made her first appearance February 17 in Charles II. A new drama, Michael Erle, featured Mr. Crocker in the title role February 20, 1853. Mrs. Crocker occasionally did a dance.

A benefit was given the Bateman Children on February 21, 1853. The evening opened with their appearance in the fifth act of Richard III. In Her Royal Highness, the Bateman Children performed with their father. My Precious Betsy was also performed. Mr. Crocker and Mrs. Howard were featured in a vaudeville called One Hour, which ended the evening.

The Bateman benefit went well. It was described as a
. . . remarkably attractive performance . . . . They appeared, for the first time in this city, in the tragedy of "Richard III," and in the comedy of "Her Royal Highness," which was written expressly for them while in London, by the Brothers Mayhew, of the London Punch. The great success which attended their delineations of Shylock and Portia, in the "Merchant of Venice," stimulated many to wish to see them in the tragedy of "King Richard," and the exquisite manner in which they have played the "Young Couple," led others to desire to see them in "Her Royal Highness." These wishes and desires were so general that the Varieties had a larger audience, a denser crowd than on any previous evening during the season, not excepting Geo. Holland's benefit. There was no possible opportunity for seeing the play, and we left convinced, by the numbers present, . . . and the applause they bestowed, that the success of the benefit was certain—as it was.

During the last week of February, the Bateman Children, sometimes aided by their father, appeared in the fifth act of Richard III, Her Royal Highness, The Young Couple, The Swiss Family, Bombastes Furioso, the trial scene from The Merchant of Venice, The Spoiled Child, and Four Mowbrays. Other dramatic works performed that week were My Precious Betsy, Grimshaw, Bagshaw, and Bradshaw, Christmas Party, The Secret, Used Up, The Post of Honor, Kate Karroway, Good For Nothing, Who Stole the Pocket Book, Michael Erle, and The Devil in Paris. In addition, the Batemans often did "The Minuet de la Cour." M'lle Ducy Barré, a dancer, was introduced on the Varieties stage on February 27, when she performed "L'Aldeana."

The Batemans had a benefit on February 28, 1853. They performed excerpts from Macbeth and Paul Pry. Family Jars concluded the evening. The benefit was exceedingly successful. The children were found to have done remarkably well in Macbeth and Mr. Bateman's performance in Paul Pry was outstanding.

The Batemans were also given a benefit on March 7, which was to
be the last night of their engagement, but they continued for another week. On this evening, the Batemans appeared in the opening performance, *Sweethearts and Wives*. M'lle Barre did her Pas Espagnol "L'Aldeana." *My Grandmother's Pet* was performed by the Batemans. *The Jenkinses* closed the evening.

A benefit was given for the Firemen's Charitable Association on March 12. The Batemans performed in *The Young Couple* and excerpts from *Richard III*. M'lle Barre danced and the Varieties company performed *Where There's A Will There's A Way*. Ellen Bateman delivered a Fireman's Address written by Dr. Northall, of the Delta.

The Bateman Children took another benefit on March 14, the last night of their engagement. The comedy *Nature and Art* opened the evening. Then the Tubal scene from *The Merchant of Venice* was presented. *My Grandmother's Pet* followed, after which Ellen Bateman delivered a "Fireman's Address," in the character of Little Mose. M'lle Barre did a dance and the evening was concluded with *The Young Couple*.

During the first two weeks of March, the Bateman Children appeared in *The Young Couple*, *Paul Pry*, the fifth act of *Richard III*, *Her Royal Highness*, *My Grandmother's Pet*, *Bombastes Furioso*, scenes from *Macbeth*, *Paul Pry*, *Sweethearts and Wives*, *The Spoiled Child*, *Four Mowbrays*, and *Why Don't She Marry*. Other dramatic offerings were *Scenes in the Life of an Unprotected Female*, *The Secret*, *Cockneys in California*, *Who Speaks First*, *Good For Nothing*, *My Precious Betsy*, *The Loan of a Lover*, *Love in Humble Life*, *The Jenkinses*, *The Isle of*

March 15, 1853, saw Tom Placide in a rare appearance. He was in Mr. and Mrs. Peter White, along with Mr. Crocker, Miss Harcourt and Mr. Hill. The Double Bedded Room and La Bayadere were the other performances of the evening.

The author of The Young Couple, one of the Bateman Children's vehicles, was given a benefit on March 16, 1853. He was E. C. Wharton, Esq. of the New Orleans Picayune. The Bateman Children, in what was to be their last performance of the season in New Orleans, were to perform The Young Couple and the trial scene from The Merchant of Venice. On the day of the benefit, Kate Bateman fell ill with a fever, and Paul Pry was played with Ellen as Paul Pry and Miss Harcourt as Phoebe. Ellen Bateman also delivered a Fireman's Address. A dance was performed by M'lle Barré and Capital Match and The Toodles were done by the Varieties company. The house was filled and called Mr. Wharton forth and he delivered a few words of thanks.

More benefits ensued. Sir William Don took his on March 19, 1853. Rob Roy opened the evening. M'lle Barré did a dance and the evening concluded with the farce Dead Shot.

North and South was revived on March 20, 1853. La Bayadere was also performed. The same bill was repeated March 21.
Mrs. Catharine Sinclair began performing at the Varieties on March 23, 1853. She was to take Mrs. Howard's place, for a time, in the larger roles, Mrs. Howard having recently suffered illness. Mrs. Sinclair opened in *School For Scandal*. Tom Placide and Mr. Howard were in it also. M'lle Barre did a dance and the evening concluded with *Capital Match*, featuring Mr. Holland.

Mrs. Sinclair received this review after her debut at the Varieties:

... She played the part of Lady Teazle in the "School for Scandal." The seats in the parquette and dress circle were sold early in the day, and every position possessing any command of the stage was secured before the curtain rose. Mrs. Sinclair played her part with much readiness and grace. She evidently understood the character and its necessities, and endeavored to realize them. Notwithstanding Dogberry's assertion that "comparisons are odorous," we must be allowed to mention one which forced itself upon our notice. We were reminded in a dozen ways of M'me Thillon in the same part. There is much of the same personal grace and vocal melody to both of these ladies. Both enacted Lady Teazle, and enacted it in much the same manner. We should infer that Mrs. Sinclair made a very favorable impression last evening and would be popular during her engagement. She will reappear to-morrow night in the same character.

Mrs. Sinclair played again in *School for Scandal*. She took the part of Pauline in *The Lady of Lyons* and appeared in *Love's Sacrifice*, a night later. Other presentations were *Cockneys in California*, *The Secret* and *Alarming Sacrifice*. M'lle Barre danced.

After Mrs. Sinclair had appeared a few nights, another review appeared in *The Daily Picayune*.

The attraction at the Varieties for the last two nights has been Mrs. Sinclair, late Mrs. Forrest, who with an experience of little more than a year has been playing very successful engagements in Boston, New York, Albany, Baltimore and elsewhere. Her acting in these cities won for her the praise of a great
many of the public journals, and she came to us heralded by very flattering notices.

Mrs. Sinclair made her first appearance here night before last, in the part of Lady Teazle in the "School for Scandal," and reappeared in the same character last evening. Her appearance here was the signal for an unusual crowd at the box office, and a great many had to be turned away.

Mrs. Sinclair comes upon the stage with all the advantages of an unusually fine form and figure, lady-like manners, and a high degree of education. Her personation of Lady Teazle is the combination of good reading and correct positions. In all the minutiae of dress, entrance, exit, stage movement and so forth, Mrs. Sinclair is perfect; but she lacks, as every novice must lack, other qualities as essential as these to the success of the character represented. If Mrs. Sinclair's Lady Teazle was not a great success it was very far from being a failure, and in very many respects excels the majority of representations we have seen under the cover of that name. She was very ably and effectively supported by Mr. Placide in the character of Crabtree, and George Holland as Moses. The parts of Mrs. Candor and Maria were also very well rendered.  (The Daily Picayune, March 26, 1853)

Much Ado About Nothing opened the evening of March 28, 1853.

Mrs. Sinclair played Beatrice, Mr. Lynne, Don Pedro; Mr. Howard, Benedick; Mr. Bass, Dogberry; Miss Harcourt, Hero; Mrs. Cocker, Margaret; and Mrs. Davis, Ursula. Miss Barré did a dance and the evening ended with Capital Match. Much Ado About Nothing was reviewed in The Daily Picayune.

The piece was well played, and went off with no inconsiderable success. The Beatrice of Mrs. Sinclair, although hardly the Beatrice of our imagination, was a very good conception, and was very well worked out. We consider Mrs. Sinclair a much better actress in pathetic and tragic parts than in comedy of any kind, and prefer to see her in "Love's Sacrifice," rather than in the "School for Scandal," or "Much Ado About Nothing."
Mr. Crocker played *Count Claudio* with much ability. It affords us much pleasure to notice the improvement which marks each successive personation of Mr. Crocker's, and gives a promise of no inconsiderable renown. Mr. Bass appeared as *Dogberry*, and brought out with much emphasis the juicy and humorous nature of that venerable worthy. But Bass is famous in his Shakespearean characters, and nothing less could have been expected of him. Mr. Howard's *Benedick* and Holland's *Verges* were well delineated, and received the approbation of the house. Some of the actors were not so well up in their parts as they might have been by longer preparation, but no more behind than is incident to the first representation of a play.

Placide took a benefit on March 31, 1853. He appeared as Fixture in *A Roland for an Oliver*, and was supported by Bass, Mr. and Mrs. Howard, Mr. Hill and Mr. Davis. The Bateman Children appeared for a night only on their way from Mobile to St. Louis. They performed in *Nature and Art* and *The Merchant of Venice*. *Slasher* and *Crasher* closed the evening.

Mrs. Sinclair took a benefit on April 5, 1853. *Provoked* opened the evening and was followed by a dance by Miss Barre. A scene from Shakespeare's *King Henry VIII*, trial of Queen Katharine, featured Mrs. Sinclair. *Follies of a Night* concluded the evening, featuring Mrs. Sinclair, Mr. Howard, Mr. Duncan, Mrs. Bass and Sir William Don.

Other productions during the first week of April were *Ingomar*, *Where There's a Will There's a Way*, *London Assurance*, *Cockneys in California*, *The Stranger*, featuring Mr. Howard in the title role, Shakespeare's *Katharine* and *Petruchio*, Mr. Howard and Mrs. Sinclair being featured, *Matrimony*, *North and South*, *La Bayadere*, *The Belle's Stratagem* and *The Serious Family*. Miss Barre did a dance almost every evening.

A benefit for the Dramatic Fund Association was held at the
Varieties on April 8, 1853.

The proceeds of this evening's performances at the Varieties theatre are intended for the benefit of the American Dramatic Fund Association, an association incorporated some years since for the permanent relief of actors who may, by age or accident, be prevented from pursuing their professional avocations, and also for the relief of their widows and the education of their children. The benefits of the association are, by charter, allowed to begin as soon as the sum of $20,000 has been raised and paid in. That amount has been early acquired already, and active exertions are being made in New York and elsewhere to fill it to the required figure. The performances of this evening are collateral to that result.

The good old comedy called "Laugh When You Can" is announced as the evening's introductory, with Mr. Ludlow, Lynne and Bass in its prominent parts, and will more than repay those who attend. The vocal and instrumental concert which succeeds the comedy will introduce M'me Widemann, the prima donna of the French opera, and other eminent musical talent. M'ille Vallee and M'ille Barre will contend for applause in a grand divertissement, and the amusements will conclude with the laughable farce called "Sketches in India," in which Holland plays Tom Tape, and Don and Mrs. Howard make their appearance.

The benefit of the Dramatic Fund Association was a success and the review of the occasion has several interesting points.

The performances last evening at the Varieties, for the benefit of the American Dramatic Fund, were about the most interesting, as they certainly were the most varied, of the season, and the audience assembled was undoubtedly the most select and fashionable which has thus far honored either theatre, and was respectably large.

Reynold's fine comedy, "Laugh When You Can" went off very well, with more hesitance, perhaps, than was agreeable or would have been pardonable under other circumstances, but very excusable as it was. George Gossamer, the laughing philosopher, and the centre as well as support of the whole piece was played by our friend Ludlow, of the St. Charles theatre, and was most admirably done. We watched his delineation with unusual interest, not more from our regard for the actor as a man than from Mr. Ludlow's juvenile competitors who could have infused the same happy, juicy humor into the part. Whenever he has appeared before us, and we regret it has not been oftener, he seems to have recalled all the spirit and sprightliness that ten and
twenty years ago made him one of the brightest ornaments of the stage and enables us to say of him what Beaumont said of another:

"He blooms like Glastenbury thorn
In the winter of his old age. Long may he live."

Mr. Bass played Bonus, and Mr. Lynne, for this occasion only, Mr. Mortimer. Miss Harcourt sustained the part of Mrs. Mortimer, Mrs. Davis that of Emily and Mrs. Rowe that of Miss Gloomly. All the female characters were well done, so well done that it would be invidious to award particular praise to either of the three.

At the close of the piece, Mr. Ludlow was called for and enthusiastically cheered. He returned his thanks in a few very neatly arranged sentences, which did as much credit to his heart as his acting had done credit to his skill.

A vocal and instrumental concert followed the comedy. M'me Widemann, M'lle Paola, M. Genibrel and Mr. Jouette, of the French opera, and Mr. Bacholy, Mr. Braun and Mr. Trust were the performers, and we doubt very much whether the former were ever more enthusiastically cheered or more warmly welcomed at any time or place or by any people than they were last evening by our citizens at the Varieties. At the close of M'me Widemann's first aria, the stage was carpeted around her with flowers. We have never heard Genibrel in finer voice.

That portion of the divertissement in which M'lle Ducy Barre figured, was spoiled by the awkwardness and ungainliness of a novice who didn't know enough to walk across the stage. M'lle Vallee was encored and brought out twice.

The evening's performance concluded with the laughable vaudeville called "Sketches in India," in which Mr. Bass, Mr. Holland, Sir Wm. Don, Mr. Copeland, Mrs. Howard and Mrs. Hill all had parts. It was very well played and went off with much eclat.

In the course of the evening Mr. Bass appeared and returned thanks to the audience for their patronage and encouragement and made some remarks relative to the merits of the association.

The receipts of last evening must contribute materially to the raising of the sum mentioned in the charter of the Association—a sum which will be increased until it can be of greater benefit to those for whose good it was intended, than its small amount will now allow it to be.

Mrs. Howard is found on the boards again as Fortunio, on
April 9, 1853. Rob Roy opened the evening and Miss Barre did a dance. The Willow Copse was performed three nights in a row, along with dances by M’lle Barre and Capital Match, The Mad Wag of Bagdad, and The Jenkinesses, April 10 through 12, 1853.

Mrs. Howard took a benefit on April 13, 1853. For the first time at the Varieties Wives As They Were and Maids as They Are was performed. Miss Barre did a dance. The evening concluded with the extravaganza Beauty and the Beast.

A benefit was given Dr. W. K. Northall, an author, on April 15, 1853. Money opened the evening and featured Mr. Graves and Mr. Stout, played by amateurs of the late Histrionic Association. Dr. Northall delivered an address. Miss Barre did a dance. An amateur joined Holland, Miss Kemble and Mrs. Hill in Uncle Sam, for the concluding piece of the evening. Money was well received, the amateurs drawing very favorable comments:

Bulwer's excellent comedy of "Money," which has probably graced as many benefits as any modern piece whatever, was excellently played last evening. Whether it was owing to the warmth of the weather, the character of the piece, or the style of the playing, we cannot say, but it was manifest from the commencement that a sympathy existed between the stage and the audience, which made every good thing go off with increased effect.

The amateur who personated Evelyn did it with taste and correctness and with much ability. His efforts were exceedingly creditable to him. Some faults might be found, such as the sudden change from a conversational to a rhetorical style, and an overdone sensibility in one or two places, but thes [sic] faults were more than compensated by other merits. Mr. Graves and Stout were happy personations. "The relic of the sainted Maria," improved in each successive scene, and finally carried the house with him in his joys and sorrows. Lynne played Dudley Smooth in an excellent manner, and both in dress and conduct made the character nearer what it ought to be than we have oftce [sic] seen it. Mrs. Howard's Clara Douglas and Miss Harcourt's Lady Franklin
were both of them artistically performed, and were warmly applauded by the audience.

At the close of the comedy the gentlemen amateurs were called before the curtain by such a storm of applause as we have rarely heard at the Varieties. Mr. Graves and Mr. Stout delivered a couple of short, but neat and pertinent little speeches, which added materially to the mirth of the occasion.

Dr. Northall, the beneficiary, made a brief and happy address which was well written and well received. The amusements concluded with the laughable farce called "Uncle Sam" wherein Holland played Dick Dumpy and an amateur Sam Hobbs.

A benefit was held for Mr. Crocker, his first, on April 18, 1853. He played Hamlet. His wife and Miss Barré did a dance. The Two Bonnycastles closed the evening.

Another Shakespearean play was performed the next night. Twelfth Night opened the evening, after which Miss Barre did a dance. The Secret closed the evening.

Miss Ada Harcourt took a benefit on April 20, 1853. Charles XII was presented. A musical entertainment followed, featuring Messrs. Jacobs, Buchholtz and Miss Kemble. Miss Barré did a dance and the evening concluded with the melodrama Jack Sheppard, Miss Harcourt in the title role.

Miss Harcourt's benefit brought these comments from The Daily Picayune:

Miss Harcourt's benefit last evening was exceedingly well attended, and the comedy with which the performances commenced was well played and much admired. Mrs. Howard, in the character of Eudiga, looked charmingly, and acted in the very spirit of a pretty and petted girl, whose high spirits occasionally got her into little difficulties, and from which her good nature and good intentions as often freed her. Mr. Bass played Triptolemus excellently well, as Holland, of course, did the part in which he was cast. Mr. Howard personated the King in a meritorious manner.
The pleasure we derived from the performance of the comedy was much marred by the character of the drama that succeeded it. The almost universal custom of allowing beneficiaries to select their own pieces, led to the production last night of a piece dramatized from the Newgate Calendar, and in every respect objectionable and improper for stage representation. It was no less a play than "Jack Sheppard," in which we could never see the slightest merit to atone for its many faults and vicious tendencies. Feeling assured that it is a piece that will never be reproduced at the Varieties, unless under similar circumstances, we say less concerning the piece than we otherwise should.

George Holland took a benefit on April 23, 1853. *Time Tries All* opened the evening. Miss Barre did a dance. The "comic drama" *Phenomenon* closed the evening. *Hamlet* and *Phenomenon* were repeats on April 24, 1853.

Miss Ducy Barre took a benefit on April 25, 1853. She was assisted by Mons. Debrinay of the Orleans Theatre who sang a popular song. *The Lunatic and the Lover*, by a gentleman from New Orleans, was presented for the first time. It featured Mr. Holland, Sir William Don, Mrs. Rowe and Mrs. Bowen. The second act of *La Bayadere* was done. It was followed by *The Alpine Maid*. Miss Barre did a dance called "Tarantelle," and the evening concluded with the Scottish drama *Gudeman of Ballangiech*.

A benefit for treasurer John Calder was held on April 27, 1853. New to the Varieties, *Writing on the Wall* opened the evening. Mrs. Crocker and Miss Barre did some dances. Miss Harcourt sang and the evening concluded with *A Roland For An Oliver*. Calder's benefit was a great success.

The performances at the Varieties last evening on the occasion of Mr. John Calder's benefit, fully realized our expectations, while the attendance was much larger and more brilliant than
we had supposed could be brought out at this advanced season by any amusements whatever. The new piece called the "Writing on the Wall" went off with applause and was evidently deemed a hit. Much that is pathetic and much that is comical, something of the tragical and something of the ridiculous, is comprised in its performance. We might object to the broadness of its humor in some parts, but taken as a whole we consider it one of the most attractive things that has been brought out during the season, and destined to be repeated with success. Don had a leading part and maintained it well; Lynne was excellent in his character, and Mrs. Howard--as Mrs. Howard always was, is and will be--was charming. Both of the dances were well performed, and the comedy which concluded the entertainments went very pleasantly off. If a benefit is to be the merit of the piece performed, or by the approbation they elicit, we shall feel justified in considering this exceedingly successful; and that, too, with no more than casual mention of the two debutants who sought either histrionic fame or musical gratification by rushing at the footlights. We hope to see the "Writing on the Wall" repeated.

The first night of the performances at the Varieties of a magician and "necromancer" called Professor Jocko began on April 28, 1853. The drama Generous Soldier featured Howard, Holland and Mrs. Howard. Professor Jocko followed in "feats of natural magic." There was a dance by Miss Barre, which was followed by An Alarming Sacrifice. Professor Jocko concluded the evening with his "Dissolving Views."

Mr. Lynne took a benefit on April 30, 1853. King Lear opened the evening, Mr. Lynne in the title role. Miss Barré did a dance and The Secret closed the evening. Mr. Lynne did not have a good turn out at his benefit. His acting was complimented by the reviewer of The Daily Picayune, however. (The Daily Picayune, May 2, 1853)

Mr. Bass took a final and farewell benefit on May 2, 1853, "Domestic arrangements" necessitating his return to his native England in the fall. The School of Reform opened the evening. There was a variety of singing and dancing and Mr. Bass delivered an address to the
audience. The evening concluded with Betsy Baker.

Mrs. Howard took her final and farewell benefit on May 5, 1853. The performances were The Wonder or A Woman Keeps a Secret, with Bass, Crocker, Tom Placide and Mrs. Howard, Jenny Lind, with Tom Placide and Mrs. Howard and The Two Queens, featuring Holland, Miss Harcourt and Mrs. Howard. Miss Barré did a dance. Mrs. Howard had a large turnout. The performances were well received and well acted. Mrs. Howard was frequently applauded and several bouquets of flowers were presented her. Tom Placide led her before the audience at the close of the evening and she said these words:

Ladies and Gentlemen--I could not, consistently with my own feelings and that which I consider due to you, take my final leave without expressing, as far as my poor weak words could do, my gratitude to you for the countless benefits I have received at your hands. Wherever my professional duties may lead me, rest assured I shall ever bear with me the great consolation of my life that, in the Crescent City, the Queen of the South, I have warm-hearted friends, who will remember the wanderer, and perhaps greet her, if ever she should return, with real Southern hospitality.

My heart is too full with emotions at this time for my tongue to give them utterance. Give me, however, credit for feeling all that it would become me to say, and have consideration on my ability to express what my heart would prompt.

I will not detain you longer; although I would fain still linger with you--

"For parting is such sweet sorrow,
I could say farewell till it be morrow."

The last night of the season was May 6, 1853, and a benefit for Mr. Lynne. A "romantic drama," Guy Mannering opened the evening. Miss Barre did a dance and Mr. Lynne gave an address. The farce Dead Shot concluded the evening. It was unusual for a man to play Meg Merrilies and The Daily Picayune reviewer did not think much of Mr. Lynne's
The drama of "Guy Mannering" was played last night at the Varieties theatre for the benefit of Mr. Lynne, and was honored with one of the strongest casts of the season. Mr. Lynne played Meg Merrilies, Mr. Howard Dirk Hatteraiek, Holland Dominic Sampson, Bass Dandie Dennial, and Mr. Placide Gilbert Glossin, Esq. The audience drawn out by such combined attractions was only fair in point of numbers. The drama itself is one we do not like nor never did. Even the much praised acting of Charlotte Cushman in the character of Meg, were not able to redeem it in our eyes from objections which we have heretofore specified when speaking of another of Scott's novels in a dramatized form. Mr. Lynne did not, however, equal our expectations in the part he played, nor do we imagine that he, himself, felt satisfied with his own acting. Without saying aught concerning the slightly recognized propriety of a man's assuming parts like that of Meg Merrilies, there were a great number of little matters which failed to be brought forward as they should have been, and the absence of which injured the effect of the piece. After the performance of "Guy Mannering," Mr. Lynne delivered an address, embodying his ideas of the uses and abuses of the stage, with some of which we agree, and to some of which we should take exceptions. The evening's performances closed with the farce called the "Dead Shot." The theatre is now shut for the ensuing six months.

The company which has been at the Varieties is about to scatter in all directions. Mr. and Mrs. Howard, Mr. Lynne, Mr. Bass and Mr. and Mrs. Davis go up the river. Messrs. Crocker and Donaldson have taken a theatre in Galveston, and will, with a company of considerable merit, proceed in that direction. They have all contributed to our gratification during the long season [sic] now past, and we sincerely trust that they may have profit and enjoyment in what direction soever they journey, and return to us improved in spirits, and perhaps in practice, the next season.

Tom Placide had a benefit on May 10, 1853. Bulwer's comedy Money opened the evening's performances. Some of the members of the late Louisiana Histrionic Association took part. Miss Barré did a dance and Pet of the Petticoats closed the evening.

July 7, 1853, was the day chosen for a complimentary benefit for D. W. T. Leonard, manager of the Southern Museum. It was given by
the dramatic company attached there and Placide's Varieties was volunteered as the locale. Richard III opened the evening, with a young lady of New Orleans making her first appearance, as Lady Anne. Other amateurs also appeared. A double "Highland Fling" was danced by M'lle Theodore and M'lle Josephine. Mr. DeBat danced "The Sailor's Hornpipe." The musical farce Loan of a Lover concluded the evening, featuring Mr. and Mrs. Kemble.

Summary of the 1852-1853 Season

The season opened the first week of December with an engagement of Chinese Jugglers, an occurrence which had not happened before at the Varieties. Placide had re-hired Mr. and Mrs. Howard, George Holland, Charles Bass, Mrs. Rowe and Sir William Don. Mr. and Mrs. Hill were among the additions. Ducy Barré joined the company in late February as featured dancer and Mrs. Catharine Sinclair took Mrs. Howard's place as leading lady toward the end of March due to the latter's illness. There was no ballet or opera troupe engaged this season.

Placide departed from his "no star" system when he engaged the famous Lola Montez. She appeared throughout January in dramatic performances and dancing, drawing large crowds of admirers. The Bateman Children, Kate and Ellen, along with their father, performed from the middle of February to the middle of March. Professor Jocko, Magician and "Necromancer," also was engaged toward the end of the season. Placide performed rarely.
Benefits were tendered the principals of the dramatic company, along with three for Miss Montez and the Bateman Children. A few others were held for such as the Fireman's Charitable Association, E. C. Wharton, author of *The Young Couple*, a vehicle for the Bateman Children, the Dramatic Fund Association, and Dr. W. K. Northall, author.

There was no summer season, and only one benefit given during that time, for Dr. W. T. Leonard, manager of the Southern Museum. The usual repairs and repainting of the theatre took place.

1853-1854 Season

During the off-season, changes and repairs were made at the Varieties:

The Varieties will . . . soon be ready for opening. Mr. F. D. Gott, an intelligent and experienced architect and builder, has made many changes for the better in its interior distribution. The partition and chairs in that part of the dress circle fronting the stage and next the doors have been removed, and the rows of seats in the front of the circle extended back to the wall. That is a great improvement. The iron balcony front to the dress circle has been changed to a lower one of imitation marble, which will be exceedingly elegant and allow of every lady showing her taste in dress to the best advantage.

The second and third circles have had similar changes and improvements made to them, besides being arranged so as to give a better view of the stage from the very last of the seats. With these alterations and additions the appearance of the interior is changed much for the better, while as many as three hundred and fifty persons more than formerly can be accommodated, and each will see well and be well seated.

The theatre is now in the hands of the upholsterers and painters. They will give it an entirely different style of ornamentation from what it before possessed, and one that will be exceedingly handsome and tasteful.

Manager Placide, we know, has secured an excellent stock company—one of the very best that has been here for years, and we have
no doubt he will have his pretty little theatre filled nightly to his heart's content.  *(The Daily Picayune*, October 30, 1853)

Tom Placide left New York in November, having completed arrangements for the actors and features of the coming season. *(The Daily Picayune*, November 13, 1853) Among the company for the 1853-54 season were:


Rehearsals for the new season began on November 25, 1853 according to an announcement made by Mr. Rowe, the prompter. *(The Daily Picayune*, November 23, 1853)

Tom Placide arrived in New Orleans on November 26, 1853. The theatre was to open the same night but it was postponed due to a need for more time to complete improvements and changes. *(The Daily Picayune*, November 26, 1853) Another reason was the detainment of the Bateman Children, in Cincinnati. They were to open the season. *(The Daily Picayune*, December 4, 1853)

The members of the Varieties company were officially announced on December 9, 1853. Messrs. J. S. Browne, W. R. Goodall, H. Lynne, J. H. Allen, C. C. Hamilton, H. DuBois, R. French, G. W. Heath, W. Birch, T. Placide, G. Holland, C. Bass, T. D. Kemble, G. W. White, T. D. Logan, J. B. Gourlay, H. W. Stuart, T. S. Emmet, F. Church, and C. Howard. The ladies were Mrs. C. Howard, Mrs. M. Stuart, Mrs. J. Rowe, Kate Warwick, Mrs. DuBois, Mrs. Bowen, Mrs. Heath, Mrs. Williams,
and Mrs. J. Campbell. Also Miss Ada Brown, Miss Somers, Miss Faulkrod, Miss A. E. Edminston, Miss Pauline Cushman, Miss V. Kemble, Miss M. Blake and Miss E. Blake. Mr. Robert Meyer conducted the orchestra and Mr. G. Spencer was the carpenter. Mr. Covington was in charge of wardrobe and Mr. C. Williams was in charge of properties. *(The Daily Picayune, December 9, 1853)*

The first night of the 1853-54 theatrical season at the Varieties was December 10, 1853. *My Aunt*, a play new to the Varieties, was the first presentation. Allen, Logan, Mrs. Bowen and Miss Somers were featured in it. G. M. White then sang a song, "Dumbarton's Bonny Bell." *The Lady and the Devil*, a "petite comedy," followed, featuring Allen, Hamilton, Holland, Kemble, and Mrs. Mary Stuart. A Spanish dance called "La Manola," was done by Miss Virginia Faulkrod. *A Day After the Fair* closed the evening, with Holland doing the six characters he was so famous for. Others in the farce were Mrs. Warwick, in three characters, Kemble and Logan.

The second night of the season, December 11, 1853, opened with another piece new to the Varieties. *My Beauty Bess* featured Logan, Allen, Kemble, Copland, Somers, and Mrs. DuBois. White sang "Dumbarton's Bonny Bell" again. *Simpson & Co.* followed with J. S. Brown, (his first appearance in New Orleans in twelve years), Allen, Mrs. Mary Stuart, Mrs. Warwick and Miss Somers. Miss Faulkrod did her Spanish dance again and the evening closed with *The Toodles*, Holland in his famous role. Also in it were Heath, Kemble, Gourlay, White, Mrs. Warwick and Miss Somers. Mrs. Bowen was Mrs. Toodles.
A contemporary review in The Daily Picayune gives an idea of the impression made by the Varieties company at the beginning of the theatre's fifth season:

We do not know when we have seen a more finished performance than that of Mr. James S. Browne, . . . in the character of Mr. Simpson, in "Simpson & Co." It is really a refreshing thing, in these days of dramatic mediocrity, to witness so genuine a piece of acting. This admirable comedian touches nothing but to adorn it; and save that there is some falling off in voice, we were happy to see that he is in the full possession of all his powers. The light and shade of the character he so truthfully portrayed were most artistically discriminated. . . . He was well sustained by Mrs. Stuart, Mrs. Warwick, Miss Somers, and Mr. Allen, in the other part of the comedy, which, as a whole, we must say, we have never seen so well given.

Mrs. Mary Stuart's Mrs. Simpson deserves particular mention. Like everything this accomplished actress does, this amusing part was most artistically performed. The reengagement of Mrs. Stuart at the Varieties was a judicious act on the part of the management. Both as an artist and a lady, she is held deservedly in the highest estimation in this city.

The other entertainments of the two last evenings were capitally presented. Holland, as Toodles, made a great hit, and Mr. White, the new vocalist of the Varieties, added no little to the pleasures of last evenings'. [sic]

Mr. Placide has a strong company, and may safely anticipate a profitable season of it. (The Daily Picayune, December 13, 1853)

The first attraction of the season came in the form of the Bateman Children. They opened on December 12, 1853. On the second night of their engagement, they performed The Young Couple, very successful the previous season at the Varieties. During the play they danced the "Minuet de la Cour." The evening opened with Holland, Allen and Mrs. Warwick in The Secret. Part of the Varieties company joined the Bateman Children in The Spoiled Child, another one of their standbys. Miss Ellen Bateman played Tag, Miss Kate Bateman was Little Pickle, Mr.
Kemble played Old Pickle and Mrs. Rowe played Mrs. Pickle. The Lady and the Devil concluded the evening with Holland, Allen and Mrs. Stuart.

The Bateman Children were found to be as talented as ever.

There was a good house... and the clever little Batemans performed Mr. Wharton's elegant, petite comedy of "The Young Couple," and the well known old farce of "The Spoiled Child," with their usual ability and effect. They are certainly wonderfully precocious in all they do, and should be seen by everybody who is fond of observing the early development of genius. But they who have not yet seen them must look sharp. For Kate Bateman is rapidly growing up to young ladyhood, and will soon be as tall and womanly as many of her older but not better compreers upon the stage. Holland, aided by Mrs. Mary Stuart, and others in the company, appeared in two pieces last night, and, on the whole, we had a fine evening's entertainment.

The Bateman Children opened the evening of December 14, 1853, with Paul Pry, also presented at the Varieties the previous season. Mr. Bateman made his first appearance of the season at the theatre in this piece. Allen and Miss Somers aided in the piece also. J. M. White then sang "Old Towler." Miss Foulkrod then did an "Irish Lilt." Simpson & Co., was repeated. Prices of admission were generally the same as the previous season: boxes, third and second tiers and parquet, seventy-five cents, boxes, third tier for colored persons only, fifty cents, gallery twenty-five cents and private boxes five dollars. Doors opened at half-past six, and the performances began at seven.

The Batemans usually got glowing reviews but the reviewer of The Daily Picayune did not like their Paul Pry:

... the Batemans, father and daughters, together with Mr. Allen, Miss Somers, Mrs. Rowe, and Mr. Kemble appeared, ... in Poole's well known comedy of "Paul Pry." We cannot say...
that we were very highly delighted with the performance, as a whole. It decidedly dragged. Ellen was quite out of her element as Paul, and Mr. Bateman's Colonel was evidently thrown in as a part that somebody must do, if the comedy were to be done at all, and without due reference to its importance in the ensemble. Kate's Phoebe was a nicely played little chambermaid, but in it she had no chance of exhibiting the talent which she so largely possesses. For the rest, there was nothing sufficiently notable to claim attention. Everybody was glad, apparently, when the curtain fell, and regretful that the two hours had not been occupied by the clever little comediennes with something more in their true way.

The elegant petite comedy, "Simpson & Co.," was performed for the second time last evening, with the same excellent cast of characters as on its first representation. Brown as Mr. Simpson, Mrs. Stuart as Mrs. Simpson, Mr. Allen and Mrs. Warwick as the Bromleys, Miss Somers as Mrs. Fitzallen, and Miss DuBois as M'ame La Trappe. We have never seen a better piece of acting than this was throughout. It was greatly admired and applauded. (The Daily Picayune, December 16, 1853)

Miss Ellen Bateman was featured as Hamlet in the first act of the Shakespearean play on December 15, 1853. Mrs. Warwick played Ophelia. Miss Edminston did a dance called "Cracovienne." The Batemans then came on with Her Royal Highness, supported by Miss Somers of the Varieties company. Miss Foulkrod did a Spanish Pas "Jaleo de Xeres." Perfection concluded the evening, with Kemble, Allen, Logan, Mrs. Warwick, and Miss Ada Brown.

What was billed as the last performance of the Batemans at the Varieties before going on to Mobile took place on December 16, 1853. They did the trial scene from The Merchant of Venice, Ellen as Shylock and Kate as Portia. They also performed Her Royal Highness. My Beauty Bess featured Allen and Miss Somers and Holland played Chiffins in Cockneys in California. Mr. White sang and Miss Foulkrod and Miss Edminston danced.
A benefit was held for the Batemans on December 17, 1853. They presented *My Grandmother's Pet*. Kate Bateman was Joseph, Mr. Bateman was General Bauvois, Holland was Mr. Mildew and Mrs. Rowe was Mrs. Manley. The fifth act of *Richard III* followed, Ellen Bateman being Richard and Kate Bateman, Richmond. Mr. White sang "The Monks of Old" and Miss Foulkrod did a dance. The Batemans performed the first act of *Black Eyed Susan*. Miss Foulkrod and Miss Edminston then did a Pas de Deux called "La Tyrolienne." *The Secret* ended the evening.

The week prior to Christmas saw entertainments being performed exclusively by the Varieties company, the Bateman Children having gone on to other engagements. A detailed account of these presentations will give an idea of the kind of plays and amusements offered at the Varieties for the season, including who had the principal parts. *My Aunt* opened the performances on December 18, 1853. Mr. White sang "Old Towler." *Rip Van Winkle* was presented with the following cast: Knickerbocker, Mr. Copland; Rip Van Winkle, Mr. T. B. Logan; Herman, Mr. Hamilton; Derrick, Mr. Gourlay; Gustaffe, Mr. J. H. Allen; Rory, Mr. DuBois; Nedder, Mr. Kemble; Alice Van Winkle, Miss Ada Brown; and Dame Sophia, Mrs. DuBois. *Cockneys in California* concluded the evening.

On December 20 *Honey Moon* featured Lynne as the Duke; J. H. Allen as Rolando; Kemble as Balthazar; Holland as Lopez; Tom Placide as the Mock Duke; Stuart as Juliana; Mrs. Warwick as Volante and Miss Somers as Zamora. Mr. White then sang a song. Another play followed, *The Maid of Croissey*. J. S. Brown was Austerlitz; J. H. Allen was
French; Holland was Walter; Mrs. Stuart was Theresa and Mrs. Warwick was Manette.

Sheridan Knowles' play, The Hunchback, was presented on December 21, 1853. Master Walter was played by Lynne, Clifford by Allen, Lord Tinsel by Browne, Modus by Hamilton, Fathom by Tom Placide, Julia by Mrs. Mary Stuart and Helen by Mrs. Warwick. Mr. White sang a "freebooter's" song, "I'm Afloat." Miss Ada Edminston did a "Highland Fling." The Secret closed the evening.

Dead Shot opened the evening on December 22, 1853. It was followed by a song by Mr. White, "Lizzy Lass." Rip Van Winkle was repeated. Miss Foulkrod did the dance "La Cracovienne." Mr. and Mrs. Peter White was revived, featuring Tom Placide as Peter White, Kemble as Major Pepper, Mrs. Warwick as Mrs. Peter White, Miss Brown as Widow White and Miss Somers as Kitty.

The Maid of Croissey was repeated on December 23, 1853. Mr. White again sang "I'm Afloat." Misses Edminston and Foulkrod danced "La Tyrolienne." Rip Van Winkle concluded the evening. A review of The Maid of Croissey appeared in The Daily Picayune:

We do not know when we have been more perfectly satisfied with an hour at the theatre than we were last night, at the Varieties. The piece we saw was a neat little domestic drama, called "The Maid of Croissey," in which Mr. James Browne, Mrs. Mary Stuart, Mrs. Kate Warwick, Mr. George Holland and Mr. Allen were the principal performers. It was one of those closely played impersonations which, in these days of dramatic mediocrity and inferiority, give hope that the stage is not in its decadence, after all. . . .

Every one in this pretty piece, . . . was most excellent. Browne's Old Sergeant was touchingly natural throughout. A more artistic piece of acting we never saw. Mrs. Stuart's personation of Therese was full of feeling, and Mrs. Warwick
played the pretty little hostess of the Oak of Croissey with winning naivety. Holland, of course, was well fitted with the part of the exempt conscript, and Mr. Allen's Francis was judiciously given.

It is highly creditable to the management that, not depending on stars, it can place upon its stage so good a piece as this, with such strength and excellence. In these domestic dramas, the most telling, after all, Mr. James Browne is inimitable, and he is admirably supported in presenting them, by the talented company of the Varieties. (The Daily Picayune, December 25, 1853)

Paul Pry was presented on December 24, 1853, by the regulars of the Varieties company, Holland as Paul Pry, Lynne as Col. Hardy, Allen as Harry Stanley, Mrs. Rowe as Mrs. Subtle, Mrs. Warwick as Phoebe and Miss Somers as Eliza. Mr. White sang "Lizzy Lass."

Perfection followed White's performance, after which came a dance by Miss Foulkrod, "La Cracovienne." Cockneys in California concluded the evening.

James S. Browne was featured in A Father's Love on Christmas night. It was advertised in The Daily Picayune.

To-morrow evening, we learn, Mr. James S. Browne will appear, for the first time in this country, in a new domestic play of great interest, written for him in England, and performed by him for some forty odd consecutive nights in Liverpool, Manchester, and other cities. His personation of the principal character of this piece is spoken of by good English critics as most artistical and natural. Mr. Lynne, Mrs. Mary Stuart, Mrs. Warwick, Mrs. Rowe, Miss Ada Brown, Mr. Allen and others of Mr. Placide's excellent company, are to sustain parts in the play. Mr. James Browne's personations are studies and should be seen by every appreciator of the drama; and this, we are assured, is one of his very best. The piece is called "A Father's Love."

In addition to A Father's Love, Our New Ladies' Maid, featuring Holland, Allen, Mrs. Warwick and Miss Ada Brown was played. Mr. White sang "I'm Afloat." Miss Edminster and Miss Foulkrod did a "Double Highland
Fling" after which Out For a Holiday, featuring Holland and Miss Somers, closed the evening. The plot of A Father's Love was included in its review by The Daily Picayune. As an example of what was then considered a great attraction, it is presented here in full:

The new domestic drama, "A Father's Love," was played, for the first time here, to a capital house, last night, and with the greatest success. Mr. Browne performed the hero, and Mrs. Stuart the heroine, with great effect. It is to be repeated this evening.

This piece will have a run, we predict. The story is very simple and yet full of incidents of the most affecting character. Johnston, (a retired baker,) played most touchingly by J. S. Browne, has three daughters, Mary, (Mrs. Stuart,) the heroine of the piece, Cecilia, (Kate Warwick,) Caroline, (Ada Brown,) The first is the daughter of his first wife, who has been lost at sea, the daughter, as Johnston supposes, sharing her fate. He was married again, much to the disgust of an eccentric individual, by the name of Starke, (Lynne,) who brings back his eldest daughter to him, and tells him she is an orphan. Johnston adopts her, not knowing who she is, and educates her as his own child.

Cecilia, and Caroline marry; the first, Lord Edward Marden, (Copeland,) a swindler and gambler, and the other a pretended Spanish Count, Vallambrosa, (White,) both of whom display their villainous characters in contriving the utter ruin of their wives' father. Like Lear, he divides the bulk of his fortune between his two daughters, who leave him in utter poverty, and allow him to be thrown into prison for debt. They afterwards, with his wicked daughters' conivance, are upon the point of having him confined in an insane asylum.

Meanwhile, Hadley Wilmot, (Allen,) son of an old friend of Johnston, absent from the country, has formed an attachment to the supposed orphan, Mary, and, though poor, was so devoted to the old baker, in all his misfortunes, as to so please the eccentric old Starke by his noble behavior, that he could not keep the great secret any longer. He tells Johnston that Mary is his long lost daughter Martha, endows her with a handsome fortune for a marriage portion, and advises the father to bestow her hand on her lover. This, of course, takes place; the old man is relieved from his distress, and the piece terminates in the triumph of virtue, and the punishment of vice. The new Cordelia is the means of bringing this about, and, more happy than her prototype, lives to enjoy the reward of her noble devotion to duty.
Mr. Browne's acting in this piece was beyond all praise. The scene in the prison was most admirably done. So was that in the last act, when they are dragging the old man to the insane asylum, and he was rescued by the disclosure of the secret of the relationship between him and the supposed orphan. Mrs. Stuart played her part beautifully, and so did Lynne his. Neither is a great part, but there are touches in each requiring good acting. We should allude to the adequate manner in which Mrs. Warwick and Miss Brown performed their several parts. Indeed, the play was very well given throughout. It ought to be seen by every lover of the drama in its purity. (The Daily Picayune, December 27, 1853)

A Father's Love did indeed have a run, until January 1, 1854. Other plays presented during the week were Our New Ladies' Maid and Out For A Holiday, repeated several times. Miss Foulkrod and Miss Edminston danced nightly and Mr. White sang a song almost every night.

 Appropriately enough, a piece called New Year's Day opened the evening of January 1, 1854. It featured Holland, Allen, Kemble, Mrs. Warwick and Mrs. Bowen. Mr. Lynne played Scrooge in A Christmas Carol. Miss Edminston and Miss Foulkrod did their "Highland Fling."

The evening ended with Out For A Holiday.

The Rivals was presented for the first time of the season, January 4, 1854, and according to the advertisement in The Daily Picayune, for the first time in its entirety at the Varieties. In his first appearance of the season, Bass took the role of Sir Anthony. Capt. Absolute was played by Allen, Sir Lucious by White, Faulkland by Lynne, Bob Acres by Browne, David by Holland, Fag by Placide, Lydia Languish by Mrs. Warwick, Mrs. Malaprop by Mrs. Rowe, Julia by Mrs. Mary Stuart and Lucy by Miss Brown. Miss Edminston did a dance called "La Quaracha."

The Toodles concluded the evening.

During the first two weeks of January, 1854, audiences at the

Mr. and Mrs. Howard arrived in New Orleans about the middle of January. The latter appeared for the first time of the season on January 15, 1854, in a piece new to the Varieties called Striking Likeness. Mrs. Howard was supported by Holland and White. Miss Foulkrod did "Baden Polka." Mrs. Howard was then featured as Jenny Lind, with Tom Placide, who was now playing regularly. Miss Edminston did a Pas Seul. The "nautical drama" Black Eyed Susan concluded the evening with Howard, Copland, Mrs. Warwick and Miss Brown.

Senorita Soto made her debut at the Varieties on January 17, 1854, with a "Pas de Seul" called "El Jaleo de Xeres." Later in the evening she performed a dance with Mr. G. W. Smith. It was a Spanish pas de deux called "La Manola."

Mrs. Howard was too ill to perform on January 17 and Mrs. Warwick was too ill to play in her place. The pieces substituted were well received. Senorita Soto was enthusiastically received that night, being encored in each of her dances. Several floral tributes were offered her. (The Daily Picayune, January 19, 1854)
The Merry Wives of Windsor was presented on January 20, 1854. Bass played Falstaff, Howard, Ford; Hamilton, Page; Lynne, Host; Holland, Slender; White, Dr. Caius; Logan, Sir Hugh; Kemble, Shallow; Mrs. Howard, Mrs. Ford; Ada Brown, Mrs. Page; Mrs. Rowe, Mrs. Quickly; and Miss Kemble, Annie Page. Senorita Soto did a dance called "L'Ole." Mr. Smith then did a "Pas de Matelot." The Rough Diamond concluded the evening.

A new and original drama called Romance of the City, written by T. B. Logan of the Varieties, opened there on January 22, 1854. Allen played Harwood; Hamilton, Seaton; DuBois, Hays; Logan, Simon; Holland, Joe Blue; White, Hezekiah; Kemble, Dr. Thorne; Mrs. Warwick, Kate Harwood; Miss Ada Brown, Ella Carleson; and Mrs. Towan, Mrs. Harwood. Miss Foulkrod then did the "Baden Polka." Mrs. Howard performed Scenes in the Life of an Unprotected Female. Miss Edminston then did the "Highland Fling." The evening concluded with Betsy Baker.

London Assurance was performed on January 24, 1854, and received a review from The Daily Picayune typical of reviews that season:

London Assurance, at Placides Varieties—This very popular comedy, played at every theatre, in one way or another, for the last ten or twelve years, was revived in handsome and complete style, last evening, at Placide's Varieties, with an unusually strong cast, and in the presence of a most fashionable and discriminating audience.

The performance only lacked that closeness that comes not but with the utmost perfection with which the text can be committed to the memory of the actor, to render it one of the very best we have ever seen. . . .

. . . The scenes were all beautifully set, and no accessory to the fullest and most satisfactory effect of the piece was lacking.
On the whole, this performance of "London Assurance" seemed to bring out the capabilities of Mr. Placide's able company in a way most clearly to demonstrate the truth of the position we have already maintained at some length, that there is no comic corps dramatique in the country, at this present writing, that can for a moment compare with it in excellence.

Other performances during the last two weeks of January were


A piece called All's Fair in Love opened on the evening of February 1, 1854. For the first time, the four dancers engaged at the Varieties performed together in a ballet called The Painter's Illusion. The farce The Post of Honor concluded the evening.

During the first week of February All's Fair in Love, The Painter's Illusion, Deaf as a Post, King Henry IV, The Serious Family, Luke the Laborer, The Country Squire, Black Eyed Susan, and Nipped in the Bud were among the dramatic presentations. Senorita Soto, Mr. Smith and Miss Edminston did some dances. Mr. Lynne was lauded for his portrayal of the Duke of Gloster in Henry IV:

We do not know when we have seen a better discriminated, better read and more accurately rendered Shakespearean persona-
tion than the Gloster of Mr. Lynne, last evening, at the
Varieties theatre. He deserved the enthusiastic call he received at the close of the tragedy. Mrs. Stuart's Queen Elizabeth and Miss Browne's Lady Anne were, also, very pleasingly and judiciously acted.

Mr. J. S. Browne took a benefit on February 9, 1854. A new piece, Chesterfield Thinskin, featured Browne in the title role. Bass, Kemble, Holland and Miss Somers were also in it. Tom Placide and Mrs. Howard were then seen in Jenny Lind, after which Miss Edminster did a dance. Robert Macaire closed the evening with Browne, as Robert, Holland as Jaques Strop, and Mrs. Howard as Marie. Mr. Browne's benefit was a great success.

Mr. Browne, last night, had the best house of the season, ... and played as well, and with as much effect as we have ever seen him. ... The part of Robert Macaire is perhaps as labourious a one to render effectively as any in the whole range of the drama; and it agreeably disappointed the numerous friends and admirers of this sterling actor to find his sustaining it, as he certainly did, with the same energy and the same success as when he was here so many years ago.

He also produced a hit in a new farce, for the first time played in this country. (Chesterfield Thinskin)

We should do injustice to Mrs. Stuart, if we allowed her powerful performance of the small but touching part of Marie to pass without a word of praise. Like everything she does, the personation stood forth an unwonted feature in the piece.

Holland's Jacques Strop was of course amusing and effective in its way.

The performance of the laughable musical burletta, "Jenny Lind," was much better performed than on its first representation at this theatre. Mrs. C. Howard played and sang with all her usual spirit and effect. (The Daily Picayune, February 11, 1854)

Dancing predominated on the evening of February 10, 1854. Time Tries All was the opener. A Grand Divertissement followed, which included a song by J. M. White, "Napoleon's Funeral." A "Double
Highland Fling" was done by Miss Foulkrod and Miss Edminston, and a Grand Spanish Pas de Deux, "El Bolero de Cadiz," was performed by Senorita Soto and G. W. Smith. The Serious Family closed the evening's performances.

The farewell benefit for Senorita Soto and the last appearance of G. W. Smith were on February 11, 1854. The evening opened with My Aunt. A Grand Divertissement followed, including "Pas de Fleurs," by Miss Foulkrod and "La Malaguena" by Senorita Soto. Hearts Are Trumps preceded several dances in the repertoire of Senorita Soto and Smith under the title "Carnival of Seville." A new piece, Witch of Windermere, closed the evening with Holland as Natty, Mrs. Rowe as Mrs. Briarly and Mrs. Howard as Rose. Senorita Soto's benefit was very successful:

... there was one of the largest and most fashionable audiences that ever filled the salle of the Varieties, ... She was received with the warmest applause, and was greeted throughout her varied and elegant performances with every demonstration of approval. Bouquets, wreaths, and even more valuable gifts were strewn upon the stage in profusion, and we have rarely witnessed such an ovation. Soto danced divinely, and seemed in the most becoming glow of spirits throughout the evening. (The Daily Picayune, February 14, 1854)

Mrs. Howard took a benefit on February 16, 1854. She played Lady Teazle in School For Scandal. Bass was Sir Peter Teazle and Tom Placide played Crabtree. The only other presentation was Pet of the Public, with White as Tancred, Kemble as Discount, Mrs. Howard as Emily and Mrs. Warwick as Louisa.

Some new pieces were introduced into the repertoire during the last two weeks of February. The evening of February 17 opened with
The Miller of Whetstone, which featured Holland as Caleb, Kemble as Kit Carroway and Mrs. Warwick as Kate. *Hearts Are Trumps* followed, and Miss Foulkrod then did her "Pas de Fleurs." *Pet of the Public* closed the evening.

Also new was *The Maid With the Milking Pail*, introduced as the opening performance on February 18. Mr. Holland was Diccon and Mrs. Charles Howard was Milly. *Lost and Won*, a new piece, featured Browne as Master Leyton, Allen as Cotterell, Bass as Jacob, Mrs. Stuart as Mrs. Leyton and Mrs. Bowen as Jane. Miss Foulkrod did "El Jaleo de Xeres" and the evening concluded with *Deaf as a Post*.

George Holland took a benefit on February 22, 1854. *Time Tries All* was the first selection. J. M. White sang "Liberty." *The Maid of Croissey* followed. Miss Foulkrod did "La Manola." Part of the fourth act of *Henry IV* was presented, featuring Lynne and Allen. White sang a song written by Mr. Bass, "Ode to the Memory of Washington." *Out For a Holiday* closed the evening.

*The Tempest* began a run of almost three weeks on February 23, 1854. Lynne played Prospero, Allen, Ferdinand; Bass, Stephano; Holland, Trinculo; Charles Howard, Caliban; Miss Somers, Miranda; and Mrs. Howard, Ariel. *Out For a Holiday* was the only other performance of the evening. Comments on the Varieties' production of *The Tempest* appeared in several issues of *The Daily Picayune* during its run. The following is one:

The "Tempest" of Shakespeare--This has been considered a sealed book, almost, by our theatrical managers, and the attempts to put it upon the stage in this country have been "few and far
between." It presents, at first view, difficulties that appear insurmountable to the manager. The presentation of a ship laboring with the storm and the ocean, with passengers and crew seen on board, and heard in converse, was one of the most fearful of these, so that when the piece has been attempted, that scene has generally been given up as an impossibility. Then what can the scenic artist do for a play, the whole movement of which is on an uninhabited and a fanciful island? No architectural subject, no work or monument of art, nothing but the earth, the sky, the water, and the animal creation, on which to employ his pencil, and all these but imaginary. Nor does it seem a very easy task, at the first view, to cast such a play as the "Tempest." Who can fitly embody such a creation as Ariel, or such a figment as Caliban? Who of mortal mould is competent to show, in his or her person and act, how the loves of Miranda and Ferdinand took root together at the same instant, each in its several way, and grew up in each other's soul, as the flower grows up and expands, in the seed vessel, from the chance sown pollen? Who thinks himself sufficient to do justice to such a part as that of Prospero, the enchanter and the enchanted?

It is certainly a memorable triumph when obstacles like these have been overcome, even measurably, by the enterprise and ingenuity of a theatrical manager. We have taken more than one occasion to speak, in these columns, of the admirable manner in which they have been met by Mr. Placide in the production of his charming play, and are happy to say that it continues to attract large and appreciative audiences to the Varieties.

Mr. Lynne's study of Shakespeare's ideal of Prospero has evidently been most close and faithful. He has conscientiously gone to work to "Pluck out the heart of the mystery" of this remarkable creation, and we think he has mainly succeeded. . . .

Scheduled on March 4, 1854, was a benefit for the Fireman's Charitable Association at the Varieties. The evening opened with The Fire Eater, featuring Holland as Gostling, Kemble as Songchalk, and Miss Somers as Grace. Mrs. Stuart delivered a Firemen's Address, written by Mr. Bass. The comedy, Prima Donna, followed with Browne as Rouble, Allen as Eric, Mrs. Howard as Stella and Mrs. Stuart as Margaret. White then sang "Fireman's Call," which he wrote for the
occasion. Miss Foulkrod did a dance and the evening closed with Phenomenon, Bass taking the role of Sowerberry, Holland, Buttercup; Copland, Barker; and Mrs. Warwick, Chirrup.

Other plays during The Tempest's run from February 23 through March 10 were Out For a Holiday, (several times), The Miller of Whetstone, Chesterfield Thinskin, Day After the Wedding, The Secret, The Fire Eater and Simpson & Co.

Twelfth Night was presented on March 11, 1854. Howard was Duke Orsino; Holland, Sir Toby Belch; Holland, Augecheek; Allen, Sebastian; Bass, Malvolio; Brown, Clown; Copland, Fabian; Mrs. Howard, Viola; Mrs. Stuart, Olivia; and Mrs. Warwick, Maria. Mr. White sang "Mellow Horn," and Miss Foulkrod did her "Highland Fling." The evening concluded with Deaf as a Post.

Mr. Bass took a benefit on March 15, 1854. A piece new to the Varieties was presented; Friends and Brothers opened the evening with Mrs. Howard, Mrs. Stuart, Bass, Lynne and Copland. There was some singing and dancing, as usual, and an "interlude" called Rendezvous. The evening concluded with another piece new to the Varieties, Raising the Wind, with Browne as Jeremy Didler, Holland as Sam, Bass as Fainwould, Mrs. Rowe as Laurelia Durable and Miss Somers as Peggy.

A new extravaganza was on the bill for March 18, 1854. Entitled Puss in Boots, it featured Bass as King Pumpkin, Copland as Orge, Howard as Ralph, White as Puss, Mrs. DuBois as Princess, Miss Somers as Caterina, Miss Rowe as Arietta, Miss Foulkrod as Skipperella and Mrs. Kate Warwick as Fairy. Luke the Laborer opened the evening.
Puss in Boots was well received:

What child, or what person who ever was a child, has not read the story of the old miller who willed his mill to one son, his donkey to the second, and nothing but the cat to the other, who, by the interposition of a good fairy, aided by the cunning contrivances of the cat, became the Marquis of Carabas, and married a king's daughter? This fairy story is the material of the extravaganza, handsomely produced last night at the Varieties, and which, when the dialogue goes more glibly, and the fine scenery behaves better and less hitchingly, will prove one of the best things of the kind ever produced.

Puss and Boots played nightly through the 21st. Other pieces presented with it were Luke the Laborer and Time Tries All.

Mr. Lynne's benefit was on March 22, 1854.

Mr. Lynne's benefit, this evening, cannot but be well attended, we think; for, independently of the claims this excellent actor has upon the lovers of the drama, in his professional capacity, he puts forth a programme of entertainments of surpassing variety and excellence. He plays the fine part of William Tell, in Sheridan Knowles' popular drama, with young Lynne as Tell's son, Albert. That fine actress, Mrs. Mary Stuart, having returned from Mobile, will appear in this play as Tell's wife, and the other characters will be sustained by the force of the company. Mr. Holland gives us again his amusing experiences while "Out for a Holiday," one of the most successful farces of the season; and Messrs. George Jamison and Mark Smith come down to Gravier street from the St. Charles, to volunteer for their brother-artist upon the occasion; playing (with M'mes Howard and Warwick) in a new comedietta from the pen of Mr. Jamison, called "There's no Such Word as Fail." Here is, indeed, a bill that is "bound to draw."

And draw it did.

... Mr. Lynne played admirably, though he was deprived of assistance of Mrs. Stuart, by indisposition, and of that of Mr. Bass, by some accident. The original piece produced on this occasion by Mr. Jamison, in which he acted an Irish part, and was assisted by Mrs. C. Howard, Mrs. Warwick, and Mr. Mark Smith, was well received and well performed. It made quite a hit. Mr. Lynne had a good house and pleased his audience greatly.

A benefit was given on March 25, 1854, to the memory of the
late Daniel S. Woodruff and William McLeod who lost their lives as firemen, in the line of duty. Our New Ladies' Maid opened the evening and The Tempest closed it. Mrs. Howard donated twenty-five dollars toward the building of a monument to these two men. (The Daily Picayune, March 26, 1854)

During the last week of March The Tempest was presented several times. Sometimes Miss Foulkrod danced and The Miller of Whetstone, Black Eyed Susan, Out For A Holiday, The Fair One With the Golden Locks, Pet of the Petticoats, Alarming Sacrifice, Dream of the Future, Lost and Won, The Serious Family, The Witch of Windermere, The Secret, The Toodles and Capital Match were also presented.

Mrs. Howard took a benefit on March 29, 1854. The Alpine Maid was the first selection of the evening. Mrs. Stuart then did a recitation, "Scolding Wife Reclaimed." This was followed by Dream of the Future. Lovelock was Mr. Allen; Mildmay, Mr. Hamilton; Hardbottle, Mr. Copland; Patrick, Mr. White; Honora, Mrs. Howard; Georgina, Mrs. Warwick and Seagreen, Mrs. Bowen. Mrs. Howard, in her famous Jenny Lind, closed the evening. Dan Rice performed with Mrs. Howard in Jenny Lind, playing Granby Gag and singing two duets with her. The benefit was attended by a crowded house.

Mr. Bass returned to the Varieties after an indisposition on March 30, 1854, to take his role as King Pumpkin in Puss and Boots. Other performances of the evening were Deaf as a Post and Cockneys in California.

Mrs. Stuart took a benefit on April 1, 1854. Money was the
opening presentation with Copland as Glossmore, Bass as Sir John Vesey, Allen as Fred Blount, White as Stout, Browne as Graves, Lynne as Smooth, an amateur as Evelyn, Mrs. Stuart as Lady Franklin, Mrs. Howard as Clara and Miss Somers as Georgina. Miss Foulkrod did a dance, after which the comedietta *Faint Heart Never Won a Fair Lady* was played, with an amateur of Mobile playing Ruy Gomez, Mrs. Warwick as Charles II, Copland as the Marquis, Mrs. Stuart as the Duchess and Mrs. Rowe as Donna Leonora. Mrs. Stuart's benefit was attended by the best known and substantial citizens of New Orleans. Among the audience were friends of hers from Mobile. She was warmly received and acted well. *(The Daily Picayune, April 3, 1854)*

During the first week of April *Dream of the Future, Pet of the Public, The Maid of Croissey, Capital Match, A Father's Love, Puss in Boots, Twelfth Night, Mr. and Mrs. Peter White, The Miller of Whetstone* and several performances of *The Tempest* were presented. Occasionally Miss Foulkrod danced.

The comedy *Sink or Swim* opened the evening of April 8, 1854. Allen played Lord Lawnly, Gourlay was Sir Felix, Bass was Adam Sterling, Hamilton was Scamply, Holland was Stunty, Mrs. Bowen was Mrs. Sterling and Miss Somers was Ellen. Miss Foulkrod did a dance. *Prima Donna* followed. Then Mr. White sang a song. The evening concluded with *Alarming Sacrifice*.

Other pieces done during the second week of April were *William Tell, Fortunio, The Tempest, The Young Wife and Old Umbrella, Dream of the Future, Forty and Fifty and Sink or Swim*. Some were repeated. Miss Foulkrod danced occasionally.
Mr. Placide took a benefit on April 13, 1854. The evening opened with *A Roland For An Oliver*, with Bass as Mark Chase, Allen as Highflyer, Copland as Selborne, Placide as Fixture, Mrs. Howard as Maria, Miss Somers as Mrs. Selborne and Mrs. Warwick as Mrs. Fixture. Mr. White sang a song. A farce called *To Parents and Guardians* followed with Smith as Swish, Browne as Tourvilion, Mrs. Howard as Bob Nettles, Holland as Waddilove, Miss Somers as Skutler, Mrs. Bowen as Lady Nettles, Mrs. DuBois as Mary Swish and Mrs. Warwick as Virginia. *My Young Wife and My Old Umbrella* closed the evening with Mr. Browne as Grizzle, Smith as Prog, Copland as George, Allen as Tompkins and Miss Somers as Dinah. Placide had a good attendance by the firemen of the city, who presented him with a service of plate for his kindnesses to the firemen of New Orleans. The set of plate consisted of a silver pitcher and six goblets. Inscribed on the pitcher was "Presented to Thomas Placide, by the Fire Department of New Orleans, April 13, 1854."

Appropriate remarks were made by the presenter and Mr. Placide. The benefit was well attended by a general audience also and the pieces were performed well.

Placide's Varieties was closed on April 15, 1854, probably in preparation for the production of *As You Like It*, performed on April 16. The cast consisted of Hamilton as the Duke; Gourlay, Duke Frederick; White, Amiens; Lynn, Jacques; Smith, LeBeau, Copland, Charles; DuBois, Oliver; Allen, Orlando; Bass, Adam; Browne, Touchstone; Holland, William; Mrs. Howard, Rosalind; Miss Somers, Celia; Mrs. DuBois, Phoebe; and Mrs. Warwick, Audrey. The farce, *Phenomenon*,

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closed the evening with Holland as Buttercup, Bass as Sowerberry, and Mrs. Warwick as Chirrup. Contrary to billing, Mrs. Howard was said to be indisposed for some time, forcing her to be absent from the stage of the Varieties. It was feared that she would not be able to return during the season. Mrs. Stuart took Mrs. Howard's place as Rosalind. Mrs. Stuart was compared to Ellen Tree in her performance of the role assigned to her at the last moment due to Mrs. Howard's illness. Each actor and actress was praised for his role, particularly Lynne as Jacques. Messrs. Hillyard and Smith were commended for the execution of the scenery, including five new scenes prepared for the production, and the music was charmingly given. The Daily Picayune reviewer gave a lengthy account of the performance, feeling it had been better produced than Placide's earlier success of the season, The Tempest.

As You Like It played until the end of April, interrupted by a few benefits. Other pieces presented along with it were Phenomenon, Box and Cox, A.S.S., The Miller of Whatstone, and Out For a Holiday. Some evenings Miss Foulkrod did a special dance.

John Calder, treasurer of the Varieties, took a benefit on April 21, 1854. Tobin's comedy, The Honey Moon, opened the evening, with an amateur taking the role of Duke Aranza. Allen played Rolando, Bass, Mock Duke; Holland, Lopez; Gourlay, Balthazar; Mrs. Stuart, Juliana; and Miss Somers, Zamora. Mr. Duffield sang a song and Mr. White sang a duet with Mr. Duffield. Forty and Fifty was then presented and the evening concluded with The Gudeman O'Ballangeech, with Lynne as King James and Bass as Jack Howison. The benefit was well attended and the performances went off well.
Mrs. Howard was performing again, after her illness as Ariel in *The Tempest* on April 25, 1854. Others in the cast were the same as the previous production of the season. The farce, *Forty and Fifty*, concluded the evening.

Mr. Allen took a benefit on April 26, 1854. *Married Life* opened the evening with Bass as Mr. Coddle, Mrs. Howard as Mrs. Coddle, Lynne as Mr. Lynx, Mrs. Stuart as Mrs. Lynx, Allen as Younghusband, Miss Somers as Mrs. Younghusband, Smith as Mr. Dismal, Mrs. Bowen as Mrs. Dismal, Holland as Mr. Dove and Mrs. Rowe as Mrs. Dove. Miss Foulkrod did a dance. *Out For a Holiday* closed the evening. Occasionally, disturbances took place in the theatre. A woman, who was referred to as "Judy without the soap," was arrested at Mr. Allen's benefit for being drunk and disturbing the peace. She was sentenced to thirty days in the workhouse. (*The Daily Picayune*, April 27, 1854)

Mrs. Kate Warwick took a benefit on April 28, 1854. *Married Life* was repeated and Miss Foulkrod danced. The comedietta, *Perfection*, followed with Bass as Lawrence Paragon, Allen as Charles, Smith as Sam, Mrs. Warwick as Kate O'Brien, and Miss Somers as Susan. Miss Edminster volunteered a Spanish dance. The farce, *To Parents and Guardians*, concluded the evening.

A new drama called *The Sea of Ice and The Thirst For Gold, or The Wild Flower of Mexico* was placed on the boards of the Varieties on April 30, 1854. Characters in the first and second acts were Allen as Captain Lascours, Lynne as Carlos, DuBois as Medoc, Holland as
Barabas, and Mrs. Stuart as Louise de Lascours. Characters in the third, fourth and fifth acts were Lynne as De Monte, Copland as Horace, Hamilton as George, Holland as Barabas, Mrs. Rowe as Countess de Theringe, Miss Somers as Diana, and Mrs. Stuart as Ogarita. Forty and Fifty opened the evening and the bill was repeated on May 1.

Presented on May 2, 1854, was a benefit for an actor from the St. Charles theatre, Mr. Maddocks. Poor Gentleman opened the evening. Lynne was Lieut. Worthington, Bass was Robert Bramble, Copland was Sir Charles, Nagele volunteered his services as Fred Bramble, Browne was Dr. Ollapod, Holland was Dobbins, Placide was Stephen Harrowby, Smith was Farmer, Mrs. Howard was Emily, Mrs. Rowe was Lucretia McTab and Mrs. Bowen was Dame. Mr. White and Mr. Duffield, who had also volunteered his services, then sang a duet. The melodrama, Therese, concluded the evening, with Howard as Carwin, Maddocks as Fontaine, Holland as Lavigne, Mrs. Warwick as Therese and Mrs. Rowe as Bridget.

The Varieties was closed on May 3, 1854, when the Varieties company joined the performers at the St. Charles theatre for a benefit for the aid of the Dramatic Fund. (The Daily Picayune, May 3, 1854)

May 5, 1854, was a benefit for Mr. White. The evening opened with Modern Practice. Sir Jaspar was Mr. Gourlay, Terrence was Mr. White, Charlotte was Mrs. DuBois and Dorcas was Mrs. Warwick. A violin solo was played by Mr. Buchholtz, after which Miss Foulkrod did a dance. The musical drama, Home Sweet Home, was then presented, with Lynne as Captain Laroche, Allen as Colonel Laroche, Howard as Chev Valcour, White as Edward, Holland as Natz, Smith as Bronze, Mrs.
Howard as M'me Germaine, Mrs. Warwick as Florine and Miss Somers as Lisette. Mr. Duffield volunteered again and sang "Wait for the Wagon." Miss Vallee did a dance. The pastoral opera, *Forest Rose*, concluded the evening. Copland was Blandford, Allen was Bellamy, White was Jonathan, Miss Foulkrod was Lydia, Miss Somers was Harriet, and Mrs. Warwick was Sally. Despite inclement weather, a large audience attended White's benefit. They enjoyed the performances which went off well.

For the next few days, plays such as *The Unprotected Female*, *Pet of the Public*, *My Young Wife* and *Old Umbrella*, *Betsy Baker*, *The Alpine Maid*, *The Tempest*, *As You Like It* and almost nightly performances of *The Sea of Ice* were seen at the Varieties. Some of its scenery, an outstanding feature, was described by *The Daily Picayune*:

> ... The representation of the main deck of the Urania is as near perfection as anything of the kind we ever saw attempted on the stage. That of the frozen sea, with the melting of the icebergs and the destruction which follows it, is novel and curious. The glowing coast of Mexico is charmingly depicted, and the palatial scenes which follow are also in the highest style of scenic art.

Mrs. Howard's farewell benefit was May 12, 1854. *Pearl of Chamounie* was offered first, with Copland as the Marquis, White as Arthur, Lynne as Belmot, Hamilton as Cure, Holland as Pierot, Mrs. Bowen as the Marchioness and Mrs. Warwick as Gertrude. Mr. Genibrel, Primo Basso of the New Orleans Opera House, appeared in favorite scenes from grand opera. Miss Vallée did some dances and the evening concluded with *The Two B'Hoys* with Holland as Hector, White as Magnus, Copland as Beauchamp, DuBois as Bachelor, Hamilton as Kildare, Mrs. Rowe as Mrs. Templeton, Mrs. Howard as Caroline, Miss Somers as Grace and Mrs. [Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.]
Warwick as Parker. Mrs. Howard's benefit was a great success. The acting went well and she was called out. Mr. Holland led her on the stage where she made a farewell speech. She had been on the New Orleans stage at the Varieties since it opened, five years before.

George Holland took a benefit on May 16, 1854. The Maid and the Magpie featured Lynne as Gerald, Allen as Henry, Holland as Martin, DuBois as Evarard, Hamilton as Malcour, Copland as Benjamin, Mrs. Rowe as Dame Gerald and Mrs. Stuart as Annette. Mr. White sang a song. A farce new to the Varieties, Number 1, Round the Corner, followed. Browne was Flipper, and Holland was Nobbler. Miss Foulkrod did a dance. The musical burletta, The Sentinel, closed the evening. Lynne was in it, as was Allen as Prince Frederik, White as Baron, Holland as Schloppson, and Mrs. Howard as Linda. Holland's benefit was a success. The pieces were well acted and well received, especially Number 1, Around the Corner, which brought continuous laughter from the audience. Mr. Holland was called out and made a speech of thanks, intimating that he might not return to New Orleans.

Mr. Lynne took a benefit on May 18, 1854. The Rent Day opened the evening with Lynne as Martin Heywood, Hamilton as Grantly, an amateur as Old Crumbs, Browne as Toby Heywood, Holland as Bullfrog, Copland as Silverjack, Smith as Hyssop, Mrs. Stuart as Rachael, Mrs. Warwick as Polly, and Mrs. Bowen as Dame. A dramatic sketch called The Maniac followed. By the permission of G. W. Lewellen, Lavater Lee and his children appeared. Miss Virginia Lee did a "Highland Fling" and Lavater Lee and his sons went through a series of exercises called
"The Gambols of Puck and the King." The comic drama, _Handsome Husband_, concluded the evening with Allen as Myndham, Copland as Fitzherbert, Mrs. Howard as Mrs. Wyndham, Miss Somers as Mrs. Melford and Mrs. Rowe as Mrs. Twisden. Lynne drew one of the best houses of the season. He was called out and made a speech of thanks.

Mr. Browne's benefit was on May 24, 1854. The evening's performances opened with _A Father's Love_. Mr. White sang a song and Miss Foulkrod danced. The evening concluded with a piece called _First Night or A Peep Behind the Curtain_. Browne was Mons. Dufard, Copland was Fitzdangle, Lynne was Flat, Smith was Vamp, DuBois was Bonnassus, Mrs. Howard was Emilie, and Mrs. Warwick was Arabella. Browne's benefit was a success.

Miss Somers took her benefit on May 27, 1854. _Guy Mannering_ was chosen as the opening selection. Allen was Colonel Mannering, White was Henry, Holland was Dominic, Howard was Dinmont, Browne was Dirk, Mrs. Howard was Julia, Miss Somers was Lucy, Mrs. Stuart was Meg Merrilies and Mrs. Rowe was Mrs. McCandish. Lavater Lee and his boys appeared gratis. _The Two B'Hoys_ closed the evening.

Thomas Placide took his benefit on the last night of the season, May 29, 1854. _Henry IV_ was chosen to open the evening, with Lynne as Falstaff, Browne as Poins, Lewellen as the King, Howard as the Prince, Mrs. Rowe as the Hostess, Miss Mary Hill as Lady Percy, Holland and Smith as the Carriers, White as Bardolph, J. S. Charles as Hotspur, and Placide as Francis. Mr. White sang a song and Miss Foulkrod did a dance. Mrs. Howard and Holland then closed the evening and the season.
with The Rough Diamond. Mr. Placide had a good turn out and the performances went off well. (The Daily Picayune, May 31, 1854)

Other performances not given at benefits during the last two weeks or so of the season were Alarming Sacrifice, The Maid with the Milking Pail, Capital Match, My Young Wife and My Old Umbrella, The Tempest, As You Like It, Out For A Night, Marco Spada, The Toodles, Forty and Fifty, Pet of the Public, Macbeth, and several performances of The Sea of Ice.

There was supposed to be a performance at the Varieties on June 1, 1854, by the Typographical Dramatic Association, but it was postponed due to indisposition of one of the leading characters. It was a benefit for Mrs. Mary Stuart, and was held on June 3, 1854. Mrs. Stuart played Belvidera in Venice Preserved, and the rest of the cast was composed of amateur members of the Typographical Dramatic Association. One of them sang a song and then Box and Cox was presented.

Mr. and Mrs. Howard were beginning a tour about June 10 extending from Memphis to Boston. (The Daily Picayune, June 10, 1854)

During the summer of 1854 there were several benefit performances given at the Varieties but no regular season. The Iron Mask was performed by T. Rittig's German Company on June 18, 1854.

The following advertisement appeared in The Daily Picayune, July 2, 1854:

Placide's Varieties--Fourth of July.
A splendid entertainment. A drama and Farce, by a part of amateurs and three Ladies of the regular profession. Messrs. THOMAS DRYDEN, I. T. HINTON and A. W. HYATT in a magnificent trio. LILY DATE by Miss V. KEMBLE. Comic Song by Mr. D.R.F. A splendid duet, "All's Well," DRYDEN AND HINTON. Address to
the American Flag recited by W.H.K., followed by the Star Spangled Banner—Solo by T. DRYDEN and Chorus by Messrs. HINTON HYATT and Ladies and Gentlemen.

There was a performance at the Varieties on July 10, by the Crescent Dramatic Association, amateurs.

Mr. Henry Lynne, who had been a prominent and promising actor at the Varieties during the 1853-54 season, died on July 12, 1854, of cholera at Galena, Illinois. He had been on tour, leaving his wife and three young children in New Orleans. He was to have come back to New Orleans, engaged by Mr. DeBar, (whose mother died that same month). (The Daily Picayune, July 18, 1854)

The Crescent Dramatic Association held a performance at the Varieties on July 27, 1854, for the benefit of the Washington National Monument. The Wife or A Tale of Mantua and Love in Humble Life were presented, as well as a variety of songs. (The Daily Picayune, July 25, 1854)

A benefit for Mr. D. H. Frazier was held on August 30, 1854, at Placide's Varieties. Alma Mater or A Lesson for Coquettes, performed by amateurs, opened the evening. Several amateurs sang and the evening concluded with, for the first time in the city, Who Is My Husband?

Meanwhile, during August, Mr. Placide was making arrangements for the coming season. He planned to hire his brother for part of the season. (The Daily Picayune, August 27, 1854)

A benefit for Mrs. Lynne took place on September 14, 1854. Members of the Crescent Dramatic Association and other amateurs of New Orleans took part, as well as professionals Miss Somers, Mr. and
Mrs. Kemble, Miss Virginia Kemble and Miss Courtenay. Selections presented were *The Merchant and His Clerks* and *His Last Legs*. The first was a new domestic drama, written by J. Sterling Coyne, Esq., and had never been played in New Orleans. Moore's "Epilogue to Music" was recited between dramatic productions by a "... gentleman connected with the press of the city ..." (The Daily Picayune, September 10, 1854)

The Crescent Dramatic Association, assisted by the Amateur Minstrels, gave Miss Louisa Somers a benefit on October 6, 1854. *The Factory Girl or All That Glitters Is Not Gold* was the first entertainment of the evening. It was followed by a performance of the Minstrels. "The Maniac" was then recited. The farce, *Dead Shot*, concluded the evening. (The Daily Picayune, October 4, 1854)

Mr. W. P. Smith, of the St. Charles Theatre, at the request of his friends, took a benefit on October 11, 1854, at the Varieties Theatre. *Alma Mater* was presented, participated in by amateurs and professionals alike.

A benefit was given on October 17, 1854, for the widow and children of Mr. T. B. Logan, formerly of Placide's Varieties. Mrs. Logan was the former Ada Brown, also an actress at the Varieties the previous season. She performed the part of Mrs. Haller in *The Stranger* and Miss Higgins appeared as Charlotte and also sang a song. There was a variety of French, German and Italian songs. The evening concluded with *Poor Pillicoddy*. Several amateurs participated.

The Crescent Dramatic Association and others gave Mr. D. R.
Frazier a benefit on October 25, 1854, at the Varieties. Mrs. Lynne appeared as Edith in *The Merchant and His Clerks*. Box and Cox closed the evening, with Miss Isabella Higgins singing "The Old Log Hut," between the dramatic performances. Mr. Frazier sang a song also.

**Summary of the 1853-1854 Season**

Mr. and Mrs. Charles Howard, George Holland, Charles Bass, Mrs. Rowe and Mr. Lynne were among those re-hired by Mr. Placide for the 1853-1854 Season, which began December 10. Newly engaged were Mrs. Mary Stuart, who had been a prominent member of the Histrionic Association and J. S. Browne. G. M. White was a featured singer who also acted in the company's productions. Virginia Foulkrod and Ada Edminston were the featured dancers.

The usual comedies and farces were presented and the Bateman Children and their father began an engagement the second week of December which ran through the middle of January, 1854. Tom Placide was playing regularly again. Senorita Soto and G. W. Smith played an engagement from the middle of January through the middle of February. Outstanding dramatic productions this season included *The Tempest* and *The Sea of Ice*, both featuring extraordinary scenery and mechanical effects.

The usual benefits were tendered the principals of the stock company and the "stars" that appeared. The season ended May 29 and there was no regular summer season. A few benefits were given into the fall by the Crescent Dramatic Association for various charitable causes.
1854-1855 Season

Repairs were made on the Varieties Theatre prior to the 1854-55 season. The fronts of all three tiers of boxes were newly decorated by the scenic artist, Mr. Smith and the seats were made more comfortable by changing the cushions. (The Daily Picayune, October 30, 1854)

The Ravel Troupe was to open the Varieties for the 1854-1855 season. They arrived in New Orleans from New York aboard the Cahawba on November 2, 1854. They had recently completed an engagement at Niblo's. (The Daily Picayune, November 2, 1854) Several members of the Varieties stock company arrived in early November also.

We understand that . . . Several of the members of the company are here or on their way hither.

Mrs. C. Hill has arrived in town, and Mr. and Mrs. C. Barton Hill, are expected shortly. Mr. George Holland, Mr. Browne, and Mr. Hamblin, are all announced as having left New York for New Orleans, last Thursday, the 2d inst., accompanied by Mr. Placide himself. Mr. Henry Placide comes here in January, to play an engagement at the Varieties, of a month. Miss Agnas Robertson, an "actress of all work," who has been making quite a sensation in New York and Boston, will also play a star engagement here, during the season. She will be accompanied by Mr. Burcicault, the dramatist, who is also a very fair actor, of the amateur school. (The Daily Picayune, November 7, 1854)

George Holland arrived in New Orleans on November 17, 1854, from St. Louis, where he had been engaged during the summer. He was on his way to Field's theatre in Mobile, for another engagement and was to return to New Orleans in December. (The Daily Picayune, November 18, 1854)

The Ravel Family and the Russian dancer M'ille Mrca Mathias, under the direction of Francois Ravel, opened the Varieties on November 18, 1854, prior to the regular dramatic season. Members of

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the company were M'me Marzetti, Axel, Julia Lehman, Delavanay, Blondin, C. Lehman and M'lle Victorine Franck, Nathalie Tilma, Flora Lehman, Chiarini, Isabelle Javelli and Guimbert. The male members were Elmilt Mangin, C. Lehman, Blondin, A. Lehman, Jones, Paul Brilliant, Marzetti, Axel, Tilman, Chiarini and Valte. Mr. Robert was the machinist, Mr. Perkins, the scenic artist, and Mr. Dicarlo, leader of the orchestra. The act included Madame Axel, M'lle Favelli, Blondin and Francois Ravel in tight rope entertainment. A ballet called Soldier For Love, featured Mr. Francois Ravel as Jobard, Mr. Brilliant as Charles, Marzetti as Dubois, Axel as Jailor, E. Maugin as Recruiting Sergeant, Lehman as Corporal, Jones as General, Blondin as Mons. Serfeuil, M'mme Axel as M'mme Serfeuil and Marzetti as Janetta. There was then a military Divertisement called "La Perle D'Andalousie," which featured M'lle Mathias. The evening concluded with a pantomime entitled Asphodel or The Magic Pen. Mr. Francois Ravel was Mabilas, Maugin was Babolin, Marzetti was Rigobert, Jones was Asphodel, Axel was Calabus, Tilman was Zimbio, M'llle Isabelle was Cupid, Chiarini was Astremone, Blondin was Boniface, Lehman was Nergin, Tilman was Juriaff, C. Lehman was Brunot, Peter was Cardon, M'me Axel was M'me Rigobert, M'llle Martinetti was Zoe and M'llle Chiarini was Nanette. There were fifteen scenes. The opening was well attended and the performances went off well. The same bill was presented on November 19 and 20.

J. S. Browne had arrived in New Orleans from New York on November 20 to resume his place at Placide's Varieties. (The Daily Picayune, November 21, 1854) He never set foot on its stage, for early
on the morning of November 21, 1854, the Varieties caught fire and burned to the ground. An account of the disaster appeared in The Daily Picayune as follows in toto:

About 2 o'clock this morning, a fire broke out in Placide's Varieties Theatre, which, before it could be extinguished, completely destroyed that beautiful edifice, together with the coffee-house and large stables adjoining known [sic] as the Varieties stables. As near as we could learn the fire appears to have caught in one of the dressing rooms under the stage, and so rapid was the progress of the flames that it was with difficulty the persons sleeping in the theatre were enabled to save their lives.

Mr. Placide, whose room was over the office was awakened by a stone thrown into the window by Mr. Spencer, the Carpenter, and finding that the flames had cut off his retreat to the stairs, he was compelled to tie a sheet to the bedstead and lower himself down into the street. He succeeded in saving the books and papers in the office, but nothing else in the theatre could be rescued from the flames.

The Ravels lost their entire wardrobe, tricks and other expensive properties for the production of their new pantomime, "Asphodel," no less than twenty four boxes of the former having been consumed. The various persons employed about the theatre lost everything they had there, many of them all they had in the world.

All the horses in the Varieties' stables were saved, fortunately, and we do think anything more than the build was lost. McDonald's Restaurant, in the rear of the theatre, escaped miraculously, a few wooden outhouses on the side towards the theatre being all that was burned.

The Falcon House on the corner of Theatre Alley and Gravier street, was saved by its iron window shutters, which were closed [sic] at the time. The intensity of the heat is shown by the shrivelled condition of the copper gutters and iron bolts on this building.

During the fire, engine companies Nos 2 and 13 were stationed in Gravier street, in front of the theatre, and when the front wall fell out it was feared that many of the men were buried beneath the ruins. Happily, however, no lives were lost, nor did we hear of any one being seriously injured. One or two firemen belonging to these companies were slightly hurt,
and one of No 10's men was picked up insensible, but we believe he recovered sufficiently to walk home. The hose of both companies were buried beneath the falling ruins, and No 2's beautiful engine was badly broken, almost destroyed. What could have induced these companies to unnecessarily remain in so exposed a position we cannot imagine.

At this time we cannot give, with any certainty, the amount of loss sustained by this fire, or how much of it was injured. [sic] We can only sympathize with the sufferers, and trust that ere long the beautiful theatre, which had just been renovated and ornamented at so much expense, may rise, phoenix-like, from its ashes, and that the actors and others may be remembered in their misfortunes by the prosperous. (The Daily Picayune, November 21, 1854)

John S. Kendall, in The Golden Age of the New Orleans Theater, adds to the foregoing account:

... Within an hour ... it was a mere mass of smoking rubbish. ... In all, a quarter of one city block was laid desolate, with a property loss of about $100,000, on which there was virtually no insurance. Placide had $3,000 insurance on the wardrobe at the theater, but all of this was destroyed, and the sum mentioned represented only a small part of its real value.

It is probable that the fire was the unintentional handiwork of the Ravels. In connection with the pantomime Asphodel, which, as has been said, was given that night, there was a liberal use of fire in one form or another. It is supposed that a spark fell into some inflammable material which smouldered unobserved until the theater was deserted by the players, and then gradually spread until the entire interior was involved. The local firemen—in those days all volunteers—had a hard task keeping the flames within bounds, and when the wall of the theater fell, one of them, a young fellow named Toby Hart, was caught and killed in a horrible manner, mangled under an avalanche of collapsing masonry.24

Thus ended Placide's Varieties. It had had a successful existence of five years, bringing many hours of entertainment to the people of New Orleans. The best popular plays, some Shakespeare, Music

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24 Ibid., p. 350.
and the Dance had played on its stage, featuring some of the best performers in the world.

Summary of the 1854-1855 Season

The 1854-55 season at the First Varieties Theatre began November 18, 1854, with The Ravel Troupe, which included Francois Ravel, tight rope acts by Blondin, and the Russian dancer M'lle Mrca Mathias. The season was suddenly interrupted November 21, 1854 when the theatre was destroyed by fire. Mr. Holland, Mr. and Mrs. C. Barton Hill, and Mr. J. S. Browne were among the stock company Thomas Placide had hired.

Summary of the 1849 - 1854 Seasons

As a result of a difference of opinion as to whether or not to operate its theatre on a strictly commercial basis, some members of the Histrionic Association of New Orleans formed La Variété Association and with Thomas Placide made plans for a theatre to be operated along stock company lines, having no "stars," and managed by Placide. Members of La Variété Association had a club room reserved in the building, which they owned and leased to Placide, he being in full charge of providing theatrical entertainment. The Varieties Theatre was begun in 1849 and opened December 8 of that year. It was dedicated to producing comedies, farce, and musical and dancing productions.

Through the five years of its existence, capable company actors were engaged, among which were Mrs. Charles Howard, George Holland, and
Charles Bass. Tom Placide acted also, some years only rarely. John Calder was the treasurer for the whole period. Other actors and actresses came and went but the aforementioned remained. Each year the company drew large audiences and was considered very artistic and capable, one of the best in the country. The standard comedies and farces popular at that time were produced, along with Shakespearean plays and a few burlesques.

Each year there were featured dancers performing ballet. Among them were M'lle Antonia Hilariot, Henrietta Vallée, M'lle Baron, M'lle Julia Vallée, Mons. Maugin, Signor Vegas, Mons. Bouxary, and Mons. Pinquily, (first two seasons), The Monplaisir Ballet Troupe, (third season), Miss Ducy Barré, (fourth season,) and Miss Virginia Foulkrod and Miss Ada Edmiston, (fifth season).

Singing was introduced the second season, with Mr. and Mrs. Leati and Mr. and Mrs. Reeves offering operatic selections, the latter two being hired for the third season also. During the same season The Maretzek Italian Opera Troupe presented a week of Opera in April. There were no regular operatic performers hired during the fourth season. G. M. White joined the company the fifth season, doubling in acting roles.

Benefits were tendered the principals of the dramatic, ballet, and operatic members of the company each season, plus John Calder, treasurer. Placide adhered to a strictly stock-company set-up until the latter part of the second season, when Antonia Hilariot's brother Charles Hilariot was engaged for about a week, performing on the violin. During this season the Greek Rhigas, magician, appeared for
a short time. The Maretzek Italian Opera Troupe and Professor Anderson, magician, appeared during the third season. Perhaps the first real move toward the "star" system was early in the fourth season when Lola Montez and The Bateman Children were each featured for a month's engagement, members of the stock company supporting them in dramatic productions. Professor Jocko, magician and "necromancer" was the other featured attraction that year. The Bateman Children returned during the fifth season, along with Senorita Soto and G. W. Smith. These stars were usually given benefit performances.

The seasons began in late November or Early December. The first season extended into early July, with the others becoming shorter; the second and third seasons ended in early June, the last two in May.

During the summers alterations and repairs were made and new scenery constructed. There were a few benefits given worthy causes or members of the acting profession by such groups as the Histrionic Association and The Crescent Dramatic Association. During the summer of 1851 M'lle Marie Duret managed a summer season of about a month, featuring herself and Mr. J. S. Charles in leading roles. She had also engaged the principal dancers of Placide's company of the previous season.

The sixth season at the Varieties opened with the Francois Ravel Troupe on November 18, 1854, but ended abruptly when the Varieties Theatre was destroyed by fire on November 21.
CHAPTER II

THE SECOND VARIETIES THEATRE - 1854-1858 SEASONS

At the time the first Varieties Theatre burned all of the stock company were in New Orleans, with the exception of Mr. and Mrs. Barton Hill, son of Mr. and Mrs. Charles Hill, also members of the company.¹

The Varieties company included James Browne, Mr. and Mrs. Charles Hill, George Holland, Peter Cunningham, A. White, Thomas Rowe, Mrs. Rowe, Eliza Placide Mann, Mr. and Mrs. Barton Hill,² Mrs. Coleman Pope, Mrs. Deering and Mr. Thomas Blakely. (The Daily Picayune, November 30, 1854)

Thomas Placide was in New York and came back to New Orleans at once. With the stock holders of the Varieties Association and some of the leading citizens of New Orleans, such as James H. Caldwell, Placide decided to lease the property on St. Charles street which was later to be known as the Academy of Music. It had been operated as a circus but was presently converted into a playhouse and was to be handed over to Placide under the name of the Pelican Theatre.³

Prior to the re-establishment of regular performances, benefits

²Ibid., p. 352.
³Ibid., pp. 351-52.
were given for several members of the Varieties company. On November 23, 1854, the American Theatre in New Orleans was used for a benefit for the Ravel Troupe, which had begun the season at the first Varieties. M'lle Mathias appeared in the ballet *Genevieve* and did two other dances. Francois Ravel portrayed three separate characters besides the role of Bertrand in *Robert Macaire*. Feats of agility were done on the tightrope and there were other performances in which the entire troupe participated. The performance was repeated November 25. The benefit was a great success, with crowded audiences merrily enjoying the performances. *(The Daily Picayune, November 26, 1854)*

A benefit was given for John Calder, treasurer of the Varieties, at the St. Charles Theatre on November 28, 1854. Miss Eliza Logan was featured in *Love*, playing the part of the Countess. The other offering of the evening was a farce called *To Oblige Benson*. Mr. Calder's benefit was a great success, having made an estimated one thousand dollars. The performances were well done. The Ravels had in the meantime gone on to Mobile. *(The Daily Picayune, November 28, 1854)*

A benefit for Tom Placide was held at the St. Charles Theatre on December 11, 1854. *School For Scandal* opened the evening with Miss Louise Howard of the St. Charles as Lady Teazle, Mr. Farren of the St. Charles as Sir Peter Teazle, Mr. Placide as Crabtree, and Mr. Holland as Moses. *Out For a Holiday* was the other performance, featuring Holland in his famous characterizations. The firemen of New Orleans were especially behind this benefit, as Tom Placide so often generously gave his theatre for performances to benefit the firemen's causes.
Mrs. Coleman Pope took a benefit at the American Theatre on December 16, 1854. The **Soldier's Daughter** had in its cast Mrs. Pope as Widow Cheerly, Barton Hill as Frank Heartall, and Mr. Holland as Timothy Quaint. A dance by M'lle Fanny followed. **Jenny Lind** came next, featuring Mrs. Barton Hill and J. M. White. **Perfection** was the concluding presentation, with Mrs. Bernard as Kate O'Brien, Mr. Kemble as Sir Paragon, an amateur as Charles Paragon, Mr. Bernard as Sam and Mrs. Barton Hill as Susan.

George Holland took a benefit at the French Opera House, (Theatre D'Orleans) on December 18, 1854. The company of the opera house aided in the performances of the evening. The benefit opened with the French comic opera **Le Toreador**, which was followed by a musical interlude performed by the opera company. **The Alpine Maid** and **The Secret** were the performances by the dramatic troupe.

While plans for the coming season in New Orleans were being made, some of the Varieties company took engagements at Joe Field's theatre in Mobile. **School For Scandal** was one of the plays in which Mr. Browne, Mr. Hamblin, Mr. Blakesley and the Lonsdales performed. *(The Daily Picayune, December 8, 1854)*

By mid-December theatre-goers in New Orleans had heard that George Holland had become the acting manager of the Varieties company and had engaged the American Theatre. Members of the company had been shuffled around somewhat so that now the company consisted of Holland, James S. Browne, C. Barton Hill, J. M. White, George T. Rowe, Mr. McMillan, Mr. Bourlay, Mr. Deering, Mr. Cahplin, Mr. Jones, Mrs. Greene,
Mrs. Coleman Pope, Mrs. C. Barton Hill, Mrs. George T. Rowe, Mrs. Charles Hill, Miss E. Deering, Miss F. Deering, Mrs. Deering, Miss V. Ross, Miss Mesayer, Miss Ross and Miss Marsham. George Rowe was stage manager, John Calder was treasurer, Holland was acting manager, G. Spencer was machinist, Charles L. Smith was scenic artist and Campbell was in charge of properties. (The Daily Picayune, December 18, 1854)

Holland called his theatre the Olympic. It was located on Poydras street and opened on December 20, 1854. The program began with *Married Life*. In the cast were Holland, Barton Hill, Mr. McMillan, J. M. White, Mr. Deering, Mrs. Pope, Mrs. Barton Hill, Mrs. G. Rowe, Mrs. Charles Hill and Mrs. Deering. *Jenny Lind* followed with Mrs. Barton Hill in the title role. Mr. Hill was Granby Gag, and Mr. White was Swidgetoff Beery. An extravaganza, never before done in New Orleans, closed the evening. *The Magic Mirror* featured Holland as Kabri, White as the Prince, McMillan as Nico, Mrs. Hill as Madame Kabri, Mrs. McMillan singing a song as Annette, Miss F. Deering dancing as Fairy Blance and others of the company assigned as Fairies and Hunters.

Tom Placide left New Orleans on December 21, 1854 for Mobile, where he had an engagement with Mr. Joe Field. (The Daily Picayune, December 22, 1854)

Scheduled for December 21 was *The Serious Family* with Hill as Charles Torrens, White as Captain Maguire, Holland as Aminadab Sleek, Mrs. Rowe as Lady Sowerby Creamly, Mrs. Barton Hill as Mrs. Charles Torrens, Mrs. Pope as Mrs. Ormsby Delmaine and Miss L. Deering as Emma
To be featured was a polka during the production. Also on the bill was Bamboozling, a farce with Hill as Capt. Frank Bamboozle and Mrs. Hill singing a song as Mrs. Bamboozle. To conclude the evening was The Magic Mirror. However, owing to sudden and serious illness, Mrs. Rowe and Holland were unable to perform and the performances were postponed to December 23. The Serious Family played then with the same cast as had been advertised for the 21st, except that Miss Fanny played the part of Emma Torrens instead of Miss L. Deering. Mr. White sang Dumbarton's "Bonny Bell"; Miss Fanny did a fancy dance. Mrs. McMillan sang a favorite ballad and Miss Higgins and Miss Johnson did a pas de deux. Bamboozling and The Magic Mirror were not performed as had been advertised for the 21st. The Two B'Hoys concluded the evening with Holland as Hector, White as Magnus, Hill as Beauchamps, and Mrs. Rowe as Mrs. Templeton. Mrs. Barton Hill sang songs as Caroline and Mrs. C. Hill was Parker.

At first, the performances at the Olympic were not given every night. The next night of a performance was that of December 26, 1854. Prima Donna opened the evening with McMillan as Doctor Holbein, White as Eric, Barton Hill as Rouble, Mrs. Pope as Margaret, and Mrs. Hill as Stella, who sang "Home, Sweet Home," and a duet with White. Bamboozling followed with Hill as Capt. Frank Bamboozle and Mrs. Hill, who sang a song during the piece, as Emily. The evening concluded with The Secret. Hill was Mr. Dupuis, White was Valere, Holland was Thomas, who sang "Wedlock is a Ticklish Thing," and Mrs. Pope was M'me Dupuis.

A Father's Love presented Mr. James Browne for the first time.
of the season on December 27, 1854. He appeared as Johnston. Charles Hill was Marden, White was Lavambrosse, Barton Hill was Rudlez, Mrs. Charles Hill was Cecilia, Miss L. Deering was Caroline and Mrs. Pope was Mary. It was also the first appearance of Charles Hill. Miss Fanny did a fancy dance. Bamboozling and The Alpine Maid were then presented. A Father's Love was repeated on December 29, 1854. The evening concluded with Child of the Regiment. White was Andreas, Charles Hill was Suplice, McMillan was Gamard, and Mrs. Barton Hill was Marie, in which character she sang several songs with White.

December 30 saw the introduction of Artist's Wife at the Olympic. C. B. Hill was Clement and Mrs. C. B. Hill sang songs as Lady Charlotte. J. M. White sang "Gipsy King," after which the sketch Polka Mania was performed. Mr. Charles Barton Hill sang songs as Dörington, B. Hill was Adolphus, McMillan was Junny, Mrs. C. B. Hill was Laura Dorrington and Mrs. C. Hill was Susan. Robert Macaire closed the evening with Browne in the title role. Charles Hill was Strop, White was Geraeuil, Mr. McMillan was Dumont, Mrs. Pope was Marie and Miss Deering was Clementine.

New Year's Day opened the performances on January 1, 1855. Holland, B. C. Hill, McMillan, Mrs. C. Hill and Miss L. Deering were in it. It was followed by a fancy dance by Miss Fanny. The Two B'Hoys came after Miss Fanny and was followed by Robert Macaire. The evening concluded with Out For a Holiday, with Holland as Mizzle, Barton Hill as Bolt and Mrs. Deering as Stitchly. There was a crowded house for the performance, which rang with laughter from beginning to end. It
was the last night of the Varieties Company performing at the Olympic.

John Calder took over the newly built Dan Rice's Amphitheatre and converted it into a theatre for dramatic performances. The stock company underwent a little scrambling again and it was felt that the following would probably remain: Holland, Browne, Mr. and Mrs. Charles Barton Hill, Mr. and Mrs. Charles Hill, Mrs. Rowe, the Deering family and Mrs. Coleman Pope. Several stars were expected to perform during the remainder of the season. (The Daily Picayune, January 5, 1855)

The Pelican Theatre was the name chosen for Calder's enterprise at the former Dan Rice's Amphitheatre in St. Charles Street. The first performance was on January 8, 1855, a week having lapsed since the last performance at the Olympic. January 8 was the anniversary of the Battle of New Orleans and Calder invited the Governor and his staff to attend. George Holland was acting manager of the Pelican, Calder was lessee and C. Barton Hill was stage manager. Myers was the orchestra leader. The Rivals was the first production of the evening with Browne as Bob Acres, C. Hill as Sir Absolute, Vance as Faulkland, C. B. Hill as Capt. Absolute, White as O'Trigger, Holland as David, Mrs. Rowe as Mrs. Malaprop, Mrs. C. Barton Hill as Lydia Languish, Mrs. Pope as Julia and Miss Deering as Lucy. "The Star Spangled Banner" was then sung by the whole company. Miss Fanny did a fancy dance and the evening concluded with Child of the Regiment, featuring Mrs. C. Barton Hill. This performance marked the beginning of the company's operating in full swing again. From then on, there were performances every night.
A Father's Love, Polka Mania and Jenny Lind were presented on January 9, 1855.

Paul Pry opened the evening of January 10, 1855. Holland was in his well known role as Paul Pry, Vance was Frank Hardy, C. Hill was Col. Hardy, C. B. Hill was Harry Stanly, Miss Deering was Eliza, Mrs. C. B. Hill was Phoebe and Mrs. Rowe was Mrs. Subtle. McMillan sang a song and Miss Fanny danced a polka. Child of the Regiment concluded the evening.

The Serious Family was on the bill for January 11, 1855. Browne was Capt. Murphy Maguire, C. B. Hill was Torrens, Holland was Aminadab Sleek, Mrs. Rowe was Lady Creamly and Mrs. C. B. Hill was Mrs. Torrens. White sang a song and Miss Fanny danced. Deaf as a Post concluded the evening with Holland as Tristram, C. B. Hill as Capt. Templeton and Mrs. C. Hill as Sally Maggs.

Simpson & Co., opened the evening on January 12, 1855. Browne was Mr. Simpson, C. B. Hill was Mr. Bromley, Mrs. Pope was Mrs. Simpson, Mrs. C. B. Hill was Mrs. Bromley, Miss Deering was Mrs. Fitzallen, and Mrs. C. Hill was M'me La Trappe. White sang and Miss Fanny danced. The Writing on the Wall concluded the evening with Chaplin as Sir Philip Elton, C. Hill as Tobias, Holland as Smithers, C. H. Bill as Ferguson Grotten, Mrs. Pope as Margaret and Mrs. C. B. Hill as Letty Smithers.

The American tragedian, T. B. Roberts, opened an engagement at the Pelican on January 13, 1855 in Richard III as the Duke of Gloster. T. Vance was Buckingham, C. B. Hill was Richmond, C. Hill was Stanley,
Mrs. Pope was the Queen, Miss Deering was Lady Anne and Mrs. Rowe was the Duchess of York. McMillan then sang a song and Miss Fanny danced. The evening concluded with a musical burletta called *Swiss Swains*. White was Walter, Holland was Swigg, Mrs. C. B. Hill was Rosette and Mrs. Rowe was Dame Glibb.

Roberts starred as Richelieu on January 14, 1855. Others in the cast were T. Vance as Baradas, C. B. Hill as DeMauprat, J. S. Browne as DeBeringher, McMillan as Joseph, C. Hill as Huguet, Mrs. C. Hill as Francois and Mrs. Coleman Pope as Julia. Miss Fanny did an Irish Jig and *The Two B'Hoys* closed the evening.

Roberts played Hamlet on January 15, 1855. C. Hill was Polonius, C. B. Hill was Laertes, Vance was the Ghost, Mrs. Pope was Gerturde and Mrs. C. B. Hill was Ophelia. *Polka Mania* was also offered. A review of the *Hamlet* performance appeared in *The Daily Picayune*. It stated:

Mr. Roberts continues his performances at this establishment, (The Pelican) where Mr. Calder's excellent company are doing adequate justice to some of the standard first class plays. Last evening Mr. Roberts appeared as *Hamlet* to the satisfaction of a fair audience. His personation of the prince of Denmark was a somewhat uneven one, in which beauties and faults alternated throughout--the personation, as a whole, showing that Mr. Roberts is an old and experienced actor. There were some of his readings to the correctness of which, though we have heard them before, we cannot agree....

The whole of Mr. Robert's fifth act was well done; it was less boisterous than the rest, and so more like the philosophic and melancholy *Hamlet*.

Mrs. C. B. Hill was a charming *Ophelia*, and Mr. C. B. Hill played Laertes sensibly. Mrs. Coleman Pope did justice to the unthankful part of the *Queen*, and James Browne's sententious *Grave-Digger*, was, like every thing he does, artistic and effective.
The whole family of Hills once more kept the house in a roar with that most amusing of burlettas, "Polkanania."

Roberts moved from the heavier plays to *A New Way to Pay Old Debts* on January 16, 1855. He played Sir Giles Overreach, C. B. Hill played Wellborn, Wilson was Allworth, Vance was Lovell, C. Hill was Marali, McMillan was Justice Gready, Mrs. C. Hill was Lady Allworth and Mrs. C. Pope was Margaret. Mrs. McMillan sang a song and Miss Fanny did a fancy dance. The evening concluded with *My Young Wife and Old Umbrella*.

*Willow Copse* starred Roberts in the role of Luke Fielding on January 17, 1855. Chaplin was Sir Richard Vaughan, C. Hill was Staggus, C. B. Hill was Augustus, Wilson was Arthur, Vance was Dick Hulka, McMillan was Col. Vanguard, Mrs. C. Pope was Kate Fielding and Miss Deering was Lucy Vanguard. White sang and Miss Fanny Deering danced a fancy dance. The evening concluded with *My Wife's Out*, featuring C. Hill as Mr. Scumble, C. B. Hill as Augustus Dobbs, Mrs. C. B. Hill as Mrs. Scumble and Mrs. C. Hill as Betty.

Roberts took a benefit on his last night at the Pelican on January 18, 1855. He played Shylock in *The Merchant of Venice*. Browne played Gratiano, Vance played Antonio, C. B. Hill was Bassanio, Mrs. Pope was Portia and Mrs. C. Hill was Nerissa. Miss Fanny Deering and Mr. Rothschild performed a "Pas Styrien." White sang "Exultation." *Willow Copse* was repeated as the concluding production.

During the next few days pieces such as *Delicate Ground, Black Eyed Susan, Money, My Wife's Out, Bride of Lammermoor, My Young Wife and Old Umbrella, Married Life and The Maid of Croissey* were...
played at the Pelican. Miss Fanny Deering usually did a dance.

Miss Agnes Robertson (Mrs. Dion Boucicault),^4 billed as the "Fairy Star," after one of her famous roles, opened an engagement at the Pelican on January 23, 1855. She played *The Maid With the Milking Pail*. In *The Young Actress*, written for her by Mr. Boucicault, she played a young Yorkshireman, a German emigrant, an Irish bog trotter and a Scotch lassie. Mr. Boucicault also made his first appearance in association with the Varieties company on this evening, in the farce *Used Up*, another play of his. There was an overflowing house for the debut of these two stars at the Pelican. The renovation of the theatre was virtually completed by this time. The bill was repeated on January 24, because many could not get seats the night before. The performance went off well and was well received.

*Andy Blake or the Irish Diamond* opened the evening of January 25, 1855. It was written by Boucicault and featured Miss Robertson as Andy Blake. Browne played General Daley. *Bob Nettles or The English School Boy* followed. Boucicault was Mons. Tourbillion, McKeon was Dr. Swish, Miss Agnes Robertson was Master Bob Nettles, and Holland was Waddilove. *My Wife's Out* concluded the evening. On January 26 saw *Andy Blake* and *Bob Nettles* repeated, with *Jenny Lind* as the closing piece.

^4 During this period, *The Daily Picayune* spelled Bourcicault with an "r," i.e., "Bourcicault." John S. Kendall, in *The Golden Age of the New Orleans Theater*, and *The American College Dictionary*, use "Boucicault," "Boucicault" will be used in this study.
Miss Robertson took a benefit on January 29, 1855. Boucicault's London Assurance opened the bill with himself playing Sir Harcourt Courtly. Others in the cast were Thomas Placide, (first time at the Pelican) as Mark Meddle, Browne as Dazzle, McKeon as Max Harkaway, C. B. Hill as Charles Courtley, George Holland as Dolly Spanker and Miss Robertson as Grace Harkaway. The Young Actress was repeated by popular demand. By noon on that day every seat in the Pelican was reserved. Because so many could not get in to see the performances, London Assurance and The Young Actress were repeated on January 30, 1855.

The farewell benefit of Miss Robertson was on February 3, 1855. Love and Money, by Mr. Boucicault, was presented for the first time in New Orleans. He took part in it as the Earl of Fipley. Placide was Claude Plantagenet, Mrs. Pope was Helen, Mrs. Rowe was Mrs. Fox French, C. B. Hill was Craven Acton, Miss Robertson was Lady Rose Lawless and Browne was Macdunnum of Macdunnum. The Young Actress was repeated. Love and Money, with Boucicault in his celebrated characterization of Lord Fipley, brought gales of laughter from a crowded house. It was repeated on February 4, along with The Young Actress.

Lend Me Five Shillings opened a four piece bill on February 6, 1855. Holland was Golightly, and Mrs. Coleman Pope was Mrs. Major Phobbs. Perfection followed with C. Hill as Sir Lawrence Paragon, C. B. Hill as Charles Paragon, Duffy as Sam, Mrs. C. B. Hill as Kate O'Brien and Mrs. C. Hill as Susan. Polka Mania followed. The evening concluded with Out For a Holiday.
Tom Placide had a benefit on February 7, 1855. The Swiss Cottage opened the evening, followed by Used Up, featuring Mr. Boucicault. The Fairy Star featured Miss Robertson in four characters. The evening ended with Teddy the Tiler, featuring Boucicault. Placide's benefit was sold out by noon of that day, and, even so, there were throngs that had to be turned away from the Pelican that night. He was much applauded as were Mr. Boucicault and Miss Robertson.

Other plays performed during the engagement of Mr. and Mrs. Boucicault were The Devil's in It, Deaf as a Post, The New Footman and A Hole in the Wall. Previously mentioned pieces in which they were featured were repeated several times. Miss Fanny Deering occasionally did a dance.

Sweethearts and Wives opened the evening of February 8, 1855. C. Hill was Admiral Franklin, Holland was Billy Lackaday, C. B. Hill was Charles, White was Sanford, Mrs. Rowe was Mrs. Bell, Mrs. Pope was Eugenia, Mrs. C. B. Hill was Laura and Mrs. C. Hill was Susan. My Wife's Out followed, featuring C. Hill as Mr. Scumble, C. B. Hill as Augustus Dobbs, Mrs. C. B. Hill as Mrs. Scumble and Capt. Valorous and Mrs. C. Hill as Betty. The New Footman concluded the evening.

Miss Robertson was to go on to Charleston, South Carolina but remained in New Orleans because of ill health. In fact, it was against medical advice that she had appeared at the Pelican, but did it as a favor to Mr. Calder. (The Daily Picayune, February 10, 1855)

The new drama, The Avalanche, opened on February 11, 1855. It featured new machinery and scenery executed by Messrs. C. Smith and Spencer. McMillan was General Duclos, Browne was Francois Marcel,
C. B. Hill was Cuidgi, White was Henri Duclos, Holland was Pierre, C. Hill was Flushenhausen, Duffy was Matteo, Mrs. Pope was Gertrude and Mrs. C. B. Hill was Genevive. The evening commenced with Perfection or The Maid of Munster. C. Hill was Sir Paragon, C. B. Hill was Charles Paragon, Duffy was Sam, Mrs. C. B. Hill sang as Kate O'Brien and Mrs. C. Hill was Susan. The Avalanche was well received and praised for its visual effects. The acting was commendable also. (The Daily Picayune, February 13, 1855) It was repeated on February 12 and 13, with Perfection and The Alpine Maid.

George Holland took a benefit on February 14, 1855. Ben DeBar, Mark Smith, Mr. Hamilton and Mrs. Davis volunteered their services. The evening opened with Family Jars, with C. Hill as Mr. Porcelain, White as Benedict, Holland as Delph, McMillan as Diggory and Mrs. Davis as Liddy Larrigan. The Stage Struck Tailor followed with DeBar as Tom Tape, Mark Smith as Sir Matthew Scraggs, C. Hill as Count Glorieuse, Mrs. Rowe as Lady Scraggs, and Mrs. C. B. Hill as Sally Scraggs. Napoleon's Old Guard featured Mark Smith as Haversack, Hamilton as Henry and Mrs. C. B. Hill as Melanie. The evening concluded with The Two B'Hoys with DeBar and Holland, and Mrs. C. B. Hill. A large crowd received the performances with "... shouts of merriment. ...

Mr. Browne took a benefit on February 17, 1855. Miss Robertson and Mr. Boucicault volunteered their services. Agnes Robertson at Home was written by Boucicault and in it Miss Robertson performed the part of a German and an Irish girl, singing songs in each part. Mr. Boucicault portrayed a French music teacher and a German boy. Browne
played himself; Miss Robertson and Boucicault played themselves. *A Pretty Piece of Business* featured Browne, C. B. Hill, Mrs. Pope, Mrs. C. B. Hill and Mr. C. Hill. *Raising the Wind* closed the evening with McMillan as Plainway, C. B. Hill as Fairword, Browne as Jeremy Diddler, Holland as Sam, Mrs. Rowe as Miss Durable and Miss Elliott as Peggy. One of the fullest and most fashionable houses of the season turned out for the occasion.

*Hearts Are Trumps* opened the evening of February 18, 1855.

C. Hill was Mr. Gray, Browne was Capt. Wagstaff, C. B. Hill was Wilmot, Holland was Joe, Mrs. C. B. Hill was Mary Gray, Mrs. Rowe was Mrs. Miller and Mrs. C. Hill was Susan Fletcher. *The Child of the Regiment* followed with C. Hill as Surplice, C. B. Hill as Andreas and Mrs. C. B. Hill sang as Marie. *The Irish Lion* concluded the evening with Mr. Ludlum in his first appearance, as Tom Moore, and Mrs. Pope as Mrs. Fitzgig.

*M'lle Nau, Mr. Irving, and Mr. St. Albyn began a short engagement at the Pelican on February 19, 1855. It was advertised in The Daily Picayune:*

To-night that distinguished cantatrice, M'lle Nau, who, at Niblo's Garden, in New York, and at other principal theatres in this country, has made so decided an impression, as one of the best vocalists of the day, makes her first appearance in New Orleans. She is supported by Mr. St. Albyn, a fine tenore, and Mr. Irving, an admirable basso. They give a musical olio, comprising seven choice morceaux, and the principal scenes from the favorite opera of "La Sonnambula," which they sing in English. . . .

The farce, first produced on the occasion of Mr. Browne's benefit, on Saturday evening last, and played amidst shouts of laughter, "A Pretty Piece of Business," will be repeated, together with "The Phenomenon," in which Mr. Holland and Mrs. Charles Barton Hill appear.
The reception of these artists was very good. Their performance brought forth these comments from The Daily Picayune:

M'lle Nau, Mr. St. Albyn and Mr. Irving, . . . made decidedly favorable impressions last evening on the occasion of their first appearance before a New Orleans audience. We have never heard a more universal expression of enthusiastic delight and approbation than that which greeted every one of their performances.

M'lle Nau has a voice of exquisite sweetness and at the same time of sufficient power to give the most brilliant effect to the most difficulty passages. She is a singer of the first class and of the best school. Her executant powers are truly marvelous, and she sings the most arduous fioriture with consummate ease and accuracy. As Amina in the 'Sonnambula' we have had no one since Sontag in this country to compare with her. . . .

Love in Humble Life opened on the evening of February 20, 1855. C. B. Hill was Ronslaus, C. Hill was Carlitz, and Mrs. C. B. Hill was Christine. The three opera stars then performed. A Pretty Piece of Business followed with Browne as Dr. Shee, C. B. Hill as Capt. Merryweather, Mrs. Pope as Mrs. Fanny Grantly, Mrs. C. B. Hill as Miss Charlotte Shee and Mrs. C. Hill as Dobson. Lucia De Lammermoor closed the evening.

The first definite move to rebuild the Varieties occurred about this time. A report on it appeared in The Daily Picayune:

The liberal citizens of New Orleans, notwithstanding the present stagnation in business, have again given an instance of their energy and of their cordial sympathy for the less fortunate among them. It is but just three months since the elegant and well conducted Placide Varieties theatre was destroyed by fire at the very opening of what promised to be one of the most attractive and brilliant seasons in the histrionic annals of any establishment in New Orleans. In the interim, there has been much of trial among the staunchest and best of our fellow-citizens, who, indeed have even yet to contend with many unfavorable circumstances; but they have still found manly
spirit and generous sympathy enough at once to prepare for the resumption of the enjoyment they had so long derived from their favorite place of amusement, and for reinstating an esteemed fellow-citizen in the position from which a severe and unexpected misfortune had thrust him. Starting the proposition quietly but energetically, a few gentlemen who take very great interest in the two objects, soon found reason to believe, notwithstanding there were difficulties met where they do not often present themselves, that they would be able to secure subscribers enough to accomplish both. They accordingly prosecuted the effort, have already filled the lists, and to-night the subscribers meet to resolve on the course to be pursued in the reerection and management of the theatre.

We sincerely congratulate our fellow-citizens on this result. The Varieties under the judicious and liberal management of Mr. Placide, was always a place of resort in which they were sure of finding the best entertainment that could be provided for them. The experience of last season alone, fresh as it must be in the memory of all, is a sufficient proof of this; and there are none who are not aware that the preparations for this season were on even a yet more liberal scale. In short, Mr. Placide has rendered himself proverbial for a perfect disregard of self in his course as manager of the theatre. His whole thought, he has ever proved, has been how he best could by the most generous use of the means at his command, not benefit or aggrandize himself, but contribute to the rational entertainment and artistic gratification of his friends and patrons—the public. It is then, a fitting as well as handsome tribute to his many merits, and they are many more and even far greater than ability and liberality as a manager, important as they are in connection with the present subject, that our fellow-citizens should seek to restore him to the position which he filled so well, and which he would still be filling even with greater satisfaction to the public than hitherto, had it not been that misfortune, in no way attributable to himself, so roughly overtook him.

The subscribers meet this evening, . . . at 6 o'clock, in parlor P., St. Charles Hotel. (The Daily Picayune, February 21, 1855)

The meeting of subscribers to a new Varieties theatre met as scheduled at the St. Charles Hotel on February 21, 1855. Col. William Christy presided as Chairman and Col. C. W. Waterman acted as Secretary. Committees were appointed to draw up an act of incorporation, rules

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and by-laws, to attend to the lease and ground, and to report on building, plans, etc. (The Daily Picayune, February 23, 1855)

The Phenomenon opened on the evening of February 21, 1855 with C. Hill as Mr. Towerby, Holland as John Buttercup, and Mrs. C. Hill as Betsey Chirrup. A musical olio by Mlle Nau, Mr. St. Albyn and Mr. Irving followed. A "petite comedy" called Silent Woman featured C. B. Hill as Vivian, McMillan as Merton and Mrs. C. B. Hill as Eliza. La Sonnambula was repeated.

Deaf as a Post opened on the evening of February 22, 1855. It was followed by a musical intermezzo by Mlle Nau, Mr. St. Albyn, and Mr. Irving. Book the Third, Chapter the First, then featured Mr. Barton Hill as Edmund de Mailly, Browne as Octave Dubourg and Mrs. Barton Hill as Lucille de Mailly. The evening concluded with the opera Bohemian Girl.

Mlle Nau received notices such as this:

Beautiful face and form, with a rich soprano voice of the purest quality, the most exquisite flexibility, and amplest compass, a faultless method, and an executive power and facility that are perfectly marvelous, Mlle Nau does everything she undertakes, and no undertaking seems too great for her achievement, in the most brilliant and effective style. We have heard her in several roles, and found her full equal to sustaining them all. Save Sontage, we have had no one to compare with her in that remarkable vocal facility which enables the singer to execute the most sparkling fioriture passages with the utmost ease, rapidity, and perfection. She never sings a note out of tune, and never falls short of consummating perfectly every effort, however daring, she may make.

The New Footman opened on the evening of February 23, 1855. It was followed by an intermezzo by the three opera stars. Book the Third, Chapter the First was then presented. Bohemian Girl concluded the evening.

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Mlle Nau took a benefit on February 24, 1855. The Secret opened the evening, followed by a musical intermezzo performed by Mlle Nau, Mr. St. Albyn and Mr. Irving and Mrs. C. B. Hill, which included selections from Norma. Mlle Nau and Mr. St. Albyn then did a scene from Lucia di Lammermoor. The evening concluded with the third act of La Sonnambula.

Pretty Piece of Business opened on the evening of February 25, 1855. It was followed by selections from Norma, by Mlle Nau, Mr. St. Albyn, Mr. Irving and Mrs. C. B. Hill. The evening concluded with The Waterman, St. Albyn taking the part of Tom Tug, with songs, C. Hill as Bundle, Holland as Robin, Mrs. Rowe as Mrs. Bundle, and Mrs. C. B. Hill, with songs, as Wilhelmina.

A benefit was held for Mr. St. Albyn and Mr. Irving on February 26, 1855. A Pretty Piece of Business was seen first. Then came a musical olio, including selections from Norma sung by Mlle Nau, Mr. St. Albyn, Mr. Irving and Mrs. C. B. Hill. The evening concluded with The Waterman.

Mrs. Mary Prevost Addams opened an engagement at the Pelican on February 27, 1855, as Pauline in The Lady of Lyons. C. B. Hill was Claude Melnotte, C. Hill was Col. Dumas and Mrs. Rowe was Mme Deschappelles. The other production of the evening was a farce called A Phenomenon in a Smock Frock.

Pretty Piece of Business opened on the evening of February 28, 1855. Grist to the Mill followed with Mrs. Addams as Francine, White as Thierry Damont, C. Hill as Marquis de Richville, McMillan as Mons de
Merluchet and Mrs. Rowe as M'lle Merluchet. Out For a Holiday closed the evening.

Progress was continuing on the plans for building the new theatre. A meeting of the subscribers was held at the St. Charles Hotel on February 28, 1855. (The Daily Picayune, February 28, 1855)

Mrs. Mary Prevost Addams ended her week's engagement at the Pelican on March 4, when she took a benefit. It was also a celebration of the anniversary of the fire department. The Daughter of the Stars was performed. Mrs. Addams played Miriam, the daughter of the stars. C. B. Hill was Lieut. Ernst Dalton, C. Hill was Hon. Antony Hawkstone, McMillan was Mr. Crawley, and Holland was Bacchus Beeswing. Mrs. Addams then delivered an address to the firemen. Grist to the Mill concluded the evening. Other productions that had featured Mrs. Addams during her engagement were The Morning Call, Ingomar and The Stranger.

A benefit was given Mrs. Barton Hill on March 6, 1855. Giving their assistance were M'lle Nau, Mrs. Addams, Mrs. Bernard, Mr. St. Albyn, Mr. Irving and Mr. Pope. The Maid with the Milking Pail opened the evening; B. Hill was Algernon, C. Hill was Philander, Holland was Diccon, and Mrs. Bernard was Milly, who sang the song, "Maid with the Milking Pail." A musical intermezzo was performed by M'lle Nau, Mrs. Barton Hill, Mr. St. Albyn, Mr. Irving and Mr. Duffield. Book the Third, Chapter the First followed with B. Hill as Edmund de Mailly, Browne as Octave Dubourg and Mrs. B. Hill as Lucille de Mailly. The Morning Call concluded the evening with Pope as Sir Edward Ardent and Mrs. Addams as Mrs. Chillington.
Frederick N. Thayer made his dramatic debut as a professional actor as Alfred Evelyn, in *Money*, at the Pelican theatre, on March 7, 1855. Browne was Mr. Graves, C. B. Hill was Sir Frederick Blount, McMillan was Lord Glossmore, C. Hill was Sir John Vesey, White was Stout, Mrs. Pope was Clara Douglas, Mrs. C. Hill was Lady Franklin and Mrs. McMillan was Georgina Vesey. *The Alpine Maid*, with White as Walter, Holland as Swigg, Mrs. Rowe as Dame Glibb, and Mrs. C. B. Hill as Rosetta, closed the evening. Thayer had enjoyed a good reputation as a very fine amateur actor and when he turned professional, he was well received by appreciative audiences. (*The Daily Picayune*, March 9, 1855)

Fred N. Thayer was at the Pelican for about a week. During that time he appeared as Claude Melnotte in *The Lady of Lyons*, and Don Caesar in *Don Caesar de Bazan*. He took a benefit and made his last appearance at the Pelican Theatre on March 13, 1855. The first play of the evening was *The Honeymoon*, in which Thayer was Duke Aranza, an amateur played Rolando, White was Count Montalbin, McMillan was Balthazar, Mr. DeBar of the St. Charles theatre was Jaques, Holland was Lopez, Mrs. Pope was Juliana, Mrs. C. Hill was Volante and Mrs. McMillan was Zamora. *Charles II* was the other presentation of the evening. Thayer was King Charles II, C. B. Hill was the Earl of Rochester, C. Hill was Edward and Mrs. B. Hill was Mary Copp, who sang "Rise Gentle Moon."

Meanwhile, Mr. Boucicault and his wife, Miss Robertson, were resting in New Orleans. Boucicault was writing a five act drama, in which Mrs. Boucicault was to be the heroine. (*The Daily Picayune*, March 8, 1855)
Mrs. Coleman Pope took a benefit on March 17, 1855. Mr. Pope, Mr. Hamilton, and Mr. Bernard of the St. Charles Theatre volunteered their services. The evening opened with *Isabelle or The Maid*, *Wife and Mother*, with Hamilton, C. B. Hill, Holland, C. Hill, Duffy, Mrs. Pope, Mrs. C. Hill and Mrs. McMillan. Mr. Duffield sang a favorite song, after which *Book the Third, Chapter the First* was presented. The evening concluded with *Katharine and Petruchio*. Mr. and Mrs. Pope played the title roles.

Mr. and Mrs. McMillan took a benefit on March 18, 1855. *Tom and Jerry or Life in London* opened the evening with Professor Roper, Capt. Hammersly, professor of the sword, Jim Sanford, Tom O'Donnel, and Joe McCluskey in the parts of Jerry, Dick Triffle, O'Slusch, etc. Charles Hill was Tom and the rest of the cast supporting. McMillan recited "Tam O'Shanter." There was dancing by three young ladies and the evening concluded with *Gude Mon O'Ballengleuch*.

Continuing with the series of benefits, C. Barton Hill took his on March 20, 1855. The bill opened with *Charles XII*, C. Hill as Charles XII, Duffy as Col. Reichel, McMillan as Major Vanberg, C. B. Hill as Gustavus de Mervelt, Browne as Adam Brock, Holland as Triptolemus Muddlework, Mrs. Pope as Ulrica and Mrs. C. B. Hill sang songs as Endija. This was followed by the third act of *The Corsican Brothers* with Capt. J. H. Hammersley, who volunteered his services to give full effect to the duel scene, playing Chateau Renaud and C. B. Hill as Fabian. *The Robber's Wife* closed the evening with C. B. Hill as Mark Redland, Holland as Sawney Mcfile, White as Larry O'Gig, McMillan as Mr. Briarly,
C. Hill as Penfuddle and Mrs. Pope as Rose Redland.

Mr. Browne took a benefit on March 21, 1855. The Last Man opened the evening with Browne as Geoffrey Dale, McMillan as Major Battergate, C. B. Hill as Percy Wentworth, Holland as Jacob Cooling, C. Hill as Lawyer Weaver, White as Stephen Ballard, Mrs. Coleman Pope as Lucy Dale, Mrs. Rowe as Alice Gaston, and Mrs. C. B. Hill as Barbara Gay. Box and Cox followed with Browne as Mr. Cox and Holland as Box. The farce Frightened to Death closed the evening, with Browne as Jack Phantom, White as Carleton, McMillan as Col. Bluff, C. Hill as Sir Joshua Greybeard, Holland as Mumps, Mrs. McMillan as Emily, Miss Higgins as Cornia and Mrs. C. Hill as Patty.

Mrs. Charles Howard, who had been with the first Varieties Theatre for five years, began an engagement at the Pelican on March 24, 1855. The Love Chase opened the evening with Mrs. Howard as Constance, C. Hill as Sir William Fondlove, McMillan as Master Walter, White as Trueworth, C. B. Hill as Master Wildrake, Mrs. Rowe as Widow Green and Mrs. C. Hill as Lydia. Mrs. Howard then gave the musical monolog "The Maniac." Jenny Lind, one of Mrs. Howard's famous roles, was then performed with McMillan as Leatherlungs, C. Hill as Granby Gag, White as Baron Swigitoft Beery, and Mrs. Howard as Jenny Lind.

Mrs. Howard was featured as Ernestine in The Somnambulist on March 25, 1855. Others in the cast were Mr. C. B. Hill as Rosambert, McMillan as Edmund Beauchamp, Holland as Colin de Trop, Grace as Notary, Mrs. Rowe as Dame Michaud and Mrs. C. Hill as Gertrude. The other performance of the evening was The Devil in Paris. Mrs. Howard was the
Mysterious Stranger, Hamilton was Count de Baucceleil, White was Gasconade, Holland was Criquet, McMillan was Dupismet, C. B. Hill was Count Vanille, C. Hill was Chlore, Mrs. C. Hill was M'ile de Nantille and Mrs. Rowe was M'me de Lucevalle. Mrs. Howard was found to be performing with her usual spirit, winning great applause from the audience for her singing.

Mrs. Howard took a benefit on March 30, 1855. *Spanish Maiden or A Bold Stroke For a Husband* opened the evening, with Mrs. Howard as Donna Olivia, Howard as Don Julio, C. Hill as Don Caesar, C. B. Hill as Don Vincentio, Hamilton as Don Garcia, Grace as Vaszuez, Duffy as Gaspar, Mrs. McMillan as Marcella and Mrs. C. Hill as Ninette. The comedietta *A Morning Call* followed with Mrs. Howard as Mrs. Chillington, and C. B. Hill as Sir Edward Ardent. *Pride of the Market* concluded the evening with Mrs. Howard as Marton, the pride of the market, C. B. Hill as Marquis de Volange, McMillan as Baron Troptan, Holland as Isadore, Mrs. McMillan as M'ile de Volange, and Mrs. C. Hill as Janette. This was to be Mrs. Howard's last appearance at the Pelican but she was re-engaged for another week. Other plays in which she was featured during her two week stay were *The Belle's Stratagem, The Rough Diamond, All That Glitters Is Not Gold, Pat of the Petticoats, Grist to the Mill, The Child of the Regiment, Kate Kearney, Naval Engagements, The Dumb Belle, Post of Honor, She Stoops to Conquer, Perfection, The Welsh Girl, and The Lady and the Devil.* She was supported by the members of the company.

Mrs. Howard took a second benefit on April 6. The performances
began with *The Follies of a Night*, with C. Howard as Duke de Chartres, White as Count de Brissas, C. Hill as Dr. Druggandraft, C. B. Hill as Pierre Palliot, Mrs. McMillan as M'lle Duval and Mrs. Howard as Duchess de Chartres. *The Unprotected Female*, one of Mrs. Howard's fortes, followed with Duffy as Nicholas Crisp, White as Tom Semple and Mrs. Howard as Polly Crisp. *A Loan of a Lover* closed the evening with Thomas Placide in a rare appearance as Peter Spyke and Mrs. Howard as Gertrude.

Mr. and Mrs. Boucicault were still in New Orleans. He was finishing his new play, and they then planned to go on to St. Louis to open Mr. DeBar's season for him. (*The Daily Picayune*, April 1, 1855)

Holland's benefit was on April 7, 1855. *The Whims of a Comedian*, not often played at the Varieties or the Pelican, featured ventriloquism. Other pieces offered were *A Day After the Fair* and *Love and Reason*.

*Naval Engagements* opened on the last night of the regular season, on April 8, 1855. C. B. Hill was Lieut. Kingston, C. Hill was Admiral Kingston, Duffy was Dennis, Mrs. Grace was Mrs. Pontifin, and Mrs. C. B. Hill was Miss Mortimer. *Raising the Wind* followed, with Duffy as Plainway, C. B. Hill as Fainwood, Browne as Jeremy Diddler, Holland as Sam, Mrs. Rowe as Miss Durable and Mrs. McMillan as Peggy. *Out For a Holiday* concluded the evening.

John Calder's benefit was on April 8, 1855. Mrs. Mary Prevost Addams and Mr. Charles Pope were to volunteer their services. They were to be in New Orleans, after performing in Vicksburg. (*The Daily Picayune*, April 7, 1855)

The regular season was now over. On April 23, 1855, Mr. and
Mrs. Howard and Joe Field's entire company gave a benefit for the widow of Redmond Ryan, Irish comedian and vocalist, who had died a few weeks before. It was given at the Pelican. Mrs. Howard played the Widow Cheerly in *The Soldier's Daughter* and Margery in *The Rough Diamond*. She sang several songs. Howard played Frank Heartall and Mr. John Huntly played Governor Heartall. Mrs. Ryan also appeared as Susan. Mrs. McMillan sang a Scotch ballad and White also sang. *(The Daily Picayune, April 21, 1855)*

It was announced at this time in *The Daily Picayune* that the subscriptions for the building of the new Varieties Theatre had been filled and that the company, under the style of "La Variété Association" had been incorporated. An election of directors was held on April 25, 1855 at the St. Charles Hotel. *(The Daily Picayune, April 22, 1855)* It was announced that the site of the first Varieties Theatre would be used for the building of the new theatre. *(The Daily Picayune, April 26, 1855)*

A group of "Equilibrians," the Abdala Family, consisting of mother and father and five children, began an engagement at the Pelican on April 28, 1855. They performed balancing feats, walking on glass bottles, statuary groupings, etc. Senora Abdala appeared in a box twelve by fifteen inches. The program of feats varied somewhat during the engagement, which went through May 1, 1855.

The Pelican Theatre, including all the scenery, furniture, etc., went up for lease or rent on May 6, 1855. *(The Daily Picayune, May 6, 1855)*
Mrs. Charles Hill was given a benefit on May 17, 1855, at the Pelican. Boucicault's drama *Alma Mater or A School For Coquettes* was performed, the principal parts being taken by members of the Amateur Association of Typos, Mr. and Mrs. Hill, Miss Elliott and Mrs. Lynne. James S. Browne played Gregory Grizzle in *My Young Wife and Old Umbrella*. Dion Boucicault delivered "Sketches of European Life," which had been favorably received in other cities of the country. It described an English yacht, the yachting man in Spain, Spanish lovemaking, St. Petersburg and Young Russia, Paris and the Parisians, a night with Dumas, the English nobleman in town and country, the cockney, the man about town, the city man, etc.

Mr. and Mrs. Boucicault left New Orleans on May 21, 1855, aboard the Shotwell, planning to return the next season. *(The Daily Picayune, May 20, 1855)* The tour was to include Louisville, Chicago and New York. Master Boucicault accompanied his parents. Mr. Boucicault was to return to become the manager of the new Varieties. *(The Daily Picayune, May 22, 1855)*

The Flat Head Indians opened an engagement at the Pelican on May 23, 1855, performing war dances, modes of gambling, medical treatment, funeral services and so on. The performances were translated to the audience by Dr. P. M. Muse, who had lived several years among the tribe. The group consisted of six people, from Washington Territory. It was found to be very interesting and amusing. Their "... blending nature with art..." knowing their cues without a prompter and "... wearing their costumes with ease..." made them a singular attraction.
The last night of the Flat Head Indians was that of May 26, 1855.

Construction of the New Varieties Theatre began in June, 1855 and Dion Boucicault was signed as the lessee, to open on the 15th of November, 1855. (The Daily Picayune, June 25, 1855) The Boucicaults were performing in late June at the Walnut Street Theatre in Philadelphia. (The Daily Picayune, June 28, 1855)

It was announced in late June that George Holland was performing at Burton's Theatre in New York and that he would not return to the Varieties in the fall but would be engaged by Mr. Wallack at Wallack's Theatre in New York. (The Daily Picayune, June 28, 1855)

The first entertainment of the Can't-Get-Away Dramatic Club and a benefit for Mrs. Schoolcraft and her family was held at the Pelican on June 20, 1855. The comedy drama Jacobite opened the evening, and was followed by a song. A member of the Crescent Dramatic Club then gave a recitation. The two-act farce, Fortune's Frolic or The True Use of Wealth closed the evening.

Progress on the new building continued through the summer of 1855. By mid July it had been decided to call it the Gaiety Theatre and opening date was set for December 3, 1855. It was described in The Daily Picayune:

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the house is to be constructed to hold 1,600 persons, at one dollar admission to all parts of it; and there will be no bad seats, and no second-rate accommodation. The stock-holders are furnishing it with lavish expense, and it is intended that it shall present an aspect of luxury and splendor equal to that appertaining to the finest theatre in the world.

We are given to understand that the manager, (Mr. Boucicault), who "has seen and sure he ought to know" all about such matters in London, Paris and America, intends to have a company provided with reference to talent and beauty. One of his rules, we hear it hinted, is to have no "ugly women" in his corps dramatique, and that his motto is to be "youth, beauty, profusion of light, flowers and gaiety." One good feature of Mr. Bourcicault's plan, for which husbands and fathers will especially thank him, is to close the performances, as nearly as possible, at half-past 10 o'clock every evening.

It is another peculiarity of Mr. B.'s project that when European celebrities (of a class adapted, of course, to the plan of his establishment) do come to these shores, the effort will be made to secure their debuts before a New Orleans audience, instead of initiating their American career at New York. (The Daily Picayune, July 13, 1855)

In mid-July the Boucicaults were resting at Long Branch, near New York, after the engagement at the Walnut Street Theatre there. They were to begin an engagement at Cincinnati on the 6th of August, go on to the new Boston Theatre, then to the Broadway in New York and again to the Walnut Street Theatre in Philadelphia, bringing them to the end of October. (The Daily Picayune, July 13, 1855) Mr. Boucicault engaged Thomas McKeon of Philadelphia as his agent to make engagements for the Gaiety, which was to be dedicated to comedy, comic opera, ballet burletta and farce. (The Daily Picayune, July 14, 1855)

A benefit was given at the Pelican on July 21, 1855 for Miss Isabella Higgins, actress and vocalist, by the New Orleans Thespian Club. Three popular pieces were presented with Mrs. Lynne in the
cast. A band led by "Old Jordon," played a military selection.

In late July Fred N. Thayer, who had made his professional debut at the Pelican the season before was hired for the Gaiety. He had been performing in New York. (The Daily Picayune, July 27, 1855)

As plans were made for the engagement of the actors, the scenery was being painted. By the beginning of August, Mr. Smith was well advanced in painting the scenery for the Gaiety. (The Daily Picayune, August 2, 1855)

The theatre roof of the Gaiety was completed in late August. It was felt that the appearance of the theatre was more imposing than the old one, being more lofty and roomy. Further details appeared in The Daily Picayune:

. . . Around the two sides of the building, on Gravier street and Theatre Alley, there is to be a balcony of handsomely ornamented iron, which will be divided into two stories, affording a lounge for the audience, opening out of both the first and second tiers and boxes. (The Daily Picayune, August 28, 1855)

By September 5, 1855, the Gaiety was seated, staged and nearly all scenery was completed. Mr. Boucicault was responsible for its design. He eschewed the "... old-fashioned system of tawdryfying the interiors of theatres with masses of heavy colors, and figures of obese women and nude babies, sprawling in and out among plethoric festoons of flowers, very fat in the middle, . . ." The predominating colors of the interior were to be white and gold, the paneling was to be Louis Quartorze in style, the ceiling painted to represent a cool, blue sky, this to be supported by a row of small arches that were to entirely encircle the house, coming from the cornice.

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Over these and running all around the base of the ceiling will be a fretwork border of gold, interlaced with flowers. Beneath the arches there is to be a balcony, in which will be shrubs and flowers mingled with a row of brilliant lights.

There are to be a parquette and two rows of boxes, and the price of admission is to be the same to all parts of the house. There will be two private boxes on each side of the stage. The two first rows of the box tier will be furnished with sofas with rounded ends, and covered with cherry colored satin brocade; each sofa to contain three persons—these to be uniformly reserved for ladies. A crimson satin curtain, dividing in the middle and folding back in festoons, is to take the place of the ordinary drop-curtain—that which is down between the acts.

So much for the house; and now a few words concerning the company. The capable manager has not been idle in this regard, having, as we are credibly informed, secured the valuable services of that beautiful and accomplished actress, Miss Laura Keene, as his "principal woman." Then we hear of the engagement of the last new and successful debutante in New York, "the lovely young Jessie" McLean; Miss Julia St. George, from the Lyceum, London, and Miss Marshall, a celebrated soubrette from the Princess's.

And apropos of Jessie McLean. A New York friend, alluding to her coming here, says "she is something between Cleopatra and Venus; with a pair of flashing black eyes, that will accomplish what Pakenham could not—take New Orleans by storm."

Pretty Mrs. Houg, one of Burton's most popular pets in New York, Miss Macarthy, a beautiful girl and charming singer from the same theatre, Miss DeForrest and Miss Mitchell, both pretty and clever in their several ways; and to help swell this circle of loveliness and talent, and our old favorite, Eliza Petrie, (Mrs. Place,) is to be the "old woman" of the troupe. We find the names of Misses Blake and Woodward, and Mr. Hickey, who are in the list we have been permitted to glance at, and which is crowned with that of the sparkling "Fairy Star," Miss Agnes Robertson, the exquisite songstress, the fairy like danseuse, and the most versatile and lovely of pocket Venuses.

Besides all this, a corps de ballet is coming from Paris, and other engagements are in progress that will in due time be made public.

John E. Owens is to be the low comedian; Wm. F. Johnson the "First old man;" Copland, F. N. Thayer, Briggs and Shirley, the young comedians, and if report speaks truly, young Charles Ware,
who lately appeared as an amateur in New York with success, will win his laurels on the boards of the Gaiety. H. J. Conway is to be the stage manager, and Robert Stotol, from the Porte Saint Martin theatre in Paris, and the Royal Princess's theatre, London, will conduct an orchestra of twenty-four musicians. . . .

. . . At present we can . . . say that Agnes Robertson will play two engagements . . . , that novelty and gaiety will be the order of the day, and that the Orleans troupe will occasionally perform comic operas in French. . . . (The Daily Picayune, September 5, 1855)

By late September Mr. Boucicault had his company complete, and it was thought that the Gaiety would open sooner than originally planned. (The Daily Picayune, September 24, 1855)

Mrs. Schoolcraft was given a benefit by the amateurs of New Orleans at the Pelican on September 26, 1855. A young debutante, her first appearance on any stage, played Juliana in The Honeymoon. The Widow's Victim was also presented.

The rough bricks on the front of the Gaiety were covered in October with cement in imitation of brown stone. The exterior was expected to be complete by mid-October. (The Daily Picayune, October 6, 1855) The frescoed ceiling of the theatre was nearly complete by late October and the sofas, chairs, chandeliers, etc., had been received. (The Daily Picayune, October 29, 1855) The Daily Picayune kept theatre-goers informed on the progress of the building of the Gaiety:

We have just been admiring the rapidity with which this new place of amusement is nearing completion. The beautiful fresco painting of the ceiling is finished, and makes a charming appearance. The stucco ornaments, gold on a pure white ground, are very tasteful in design and perfect in execution. The lyre, with golden strings, forms an appropriate centre ornament of the arch over the proscenium, while over the arch itself is an
exquisite embodiment of "Gaiety," a female head,
"beautiful as sweet,
And young as beautiful; and soft as young;
And gay as soft; and innocent as gay."

The boxes are painted white, with gold mouldings, and stucco ornaments of choice pattern and felicitous execution. As soon as the paint is well dried, the gas fixtures will be put up, and the sofas and chairs be put in their places. We have taken the trouble to look at the stage, from almost every point of observation; and have been unable to find a bad position in the house. It is a model theatre in this particular.

The stage is very spacious and fitted up with every possible convenience. Additional width has been gained for it by erecting a covered balcony, on a level with floor, over Theatre Alley. The dressing rooms, in the rear of the stage, are numerous and convenient, and over them has been fitted up a most commodious painting room, the presiding genius of which is, of course, our old friend, Charles Smith, who has been all summer busy with his pencil, and now displays the results in several series of scenes, which he has already placed in the grooves. They are all creditable specimens of this accomplished artist's ability.

Mr. Bourcicault, the leasee and manager of the Gaiety, is now on his way hither, by the Western route, and may be expected to arrive at any hour. . . . (The Daily Picayune, November 6, 1855)

Summary of the 1854-1855 Season

After the fire Placide returned to New Orleans and with the stockholders of La Variété Association and some of the leading citizens of New Orleans such as James H. Caldwell decided to lease the property on St. Charles street which was later to be known as The Academy of Music. It had been operated as a circus but was then converted into a theatre and handed over to Placide under the name of The Pelican Theatre.

Prior to establishment of regular performances, benefits were
given several members of the Varieties company and the Ravel Troupe, which had begun the season before the fire. These were given at the American Theatre, St. Charles Theatre and the French Opera House. The Ravel Troupe soon went on to Mobile. While plans for the coming season were made in New Orleans, some of the Varieties company took engagements at Joe Field's theatre in Mobile. On December 21, Thomas Placide joined them, George Holland becoming acting manager of the Varieties Company and engaging the American Theatre, calling it the Olympic. The members of the company were shuffled around a bit but the principals remained as before the fire, with John Calder again as treasurer.

The first performance at the Olympic was December 20, 1854, and continued erratically until John Calder took over Dan Rice's Amphitheatre, converted it to a theatre, and opened it with the Varieties company on January 8, 1855, calling it the Pelican. From then on the company performed regularly. Members of the stock company included Mr. and Mrs. Barton Hill, their son and his wife, Mr. and Mrs. Charles Barton Hill, James Browne, George Holland, Mrs. Rowe, Eliza Placide Mann and Mrs. Coleman Pope. J. M. White was the featured singer and Miss Fanny Deering the featured dancer.

Several "stars" performed during the season. Tragedian T. B. Roberts performed in the middle of January and Agnes Robertson, (Mrs. Dion Boucicault) began an engagement January 23, 1855 and performed on and off during the season. Thomas Placide began performing about this time also, as did Dion Boucicault. During the latter part of February M'lle Nau, Mr. Irving, and Mr. St. Albyn played an engagement of operatic
selections. Mrs. Mary Prevost Addams appeared in late February and early March and Fred N. Thayer made his professional debut March 7, performing a week's engagement. Mrs. Howard, leading lady of the stock company at the first Varieties theatre, played a two week engagement during the latter part of March and early April. Throughout the season the usual benefits were given principals of the stock company and the "stars."

The stockholders of La Variété Association met February 21 to begin discussions of the possibility of building a new theatre. By the end of April it had been decided to use the site of the first Varieties Theatre for a new theatre. Construction began in June, 1855, with Dion Boucicault signed as manager for the coming season. By mid-July the new theatre was announced as The Gaiety. During the spring the Boucicault's remained in New Orleans; Boucicault was writing a new five act play for his wife, while she was awaiting Master Boucicault. The three left May 21 for a tour of performances.

The season ended April 8, 1855, the shortest in the history of the Varieties so far. The Abdala Family, a group of "equilibrians," performed April 28-May 1. The Pelican Theatre went up for lease on the last day of the engagement. There were occasional benefits given after the close of the season, supported by the Amateur Association of Typos and the Flat Head Indians appeared towards the end of May. In addition, during the summer a few benefits were given for Mrs. Schoolcraft and actress and vocalist Isabella Higgins by the Can't-Get-Away Dramatic Club and the New Orleans Thespian Club. There was no regular summer season.
1855-1856 Season

The majority of the Gaiety stock company arrived in New Orleans on November 18, 1855, aboard the steamer Glunare from Cincinnati. Among them were Mr. Robert Stopel, the orchestra leader, and Mrs. Place, who had been a great favorite among New Orleans theatre-goers.

(The Daily Picayune, November 19, 1855) A meeting of the stock company was called at the theatre for November 20 by Mr. Conway, the stage manager of the Gaiety. The season was to open on November 24, 1855.

(The Daily Picayune, October 30, 1855) The directors of the new "La Variété Association" met at the St. Charles Hotel on November 20, 1855.

(The Daily Picayune, November 20, 1855)

Upon his arrival, Mr. Boucicault suggested several minor alterations in the theatre while the finishing touches were being made. They were adopted. The company felt the backstage arrangements for insuring their comfort were not surpassed by any theatre in the country. The opening was to have been on the 24th of November, but the theatre was not quite ready, and the opening was postponed. The orchestra contained many top solo artists of the country. The wardrobe, properties and library had been purchased at a cost just under $10,000. Boucicault's policy was not to sell many advanced reserved seats, saving several sofas in the best places for parties with ladies.

(The Daily Picayune, November 25, 1855)

A meeting was held by the Varietés Association at the St. Charles Hotel on November 29, 1855. (The Daily Picayune, November 28, 1855)

The Gaiety Theatre opened on December 1, 1855. Those who had
reserved seats were cautioned not to be late or they would miss the beginning of the "Opening Address" written and delivered by Mr. Boucicault. It was designed to introduce the company and was described by The Daily Picayune:

... In his capacity of manager Mr. Bourcicault addresses the audience immediately after the overture is played. While doing so he is "interrupted" by his acting manager, Mr. Fred. Thayer, who announces the arrival at the theatre of several eccentric personages, who are severally introduced upon the stage in character; and after the dramatis personae have thus made their several bows and curtesies, this amusing prelude closes with a national ode, written by Mr. Bourcicault (music by the conductor, Mr. Stopel,) for the occasion, to be sung by all the company.

Fred N. Thayer was acting manager, Conway was stage manager and Robert Stopel conducted the orchestra. Mr. Boulet was the scenic artist, Mr. Ellsworth, the machinist and Signor Mezzadri, the costumer. Seventy-five cents was charged for all parts of the house, except on Sundays when the charge was fifty cents. Members of the company included John E. Owens; W. F. Johnson, (the principal comedian of the Boston theatres,) Mrs. E. Place, Mr. Hernden, Mr. Copland, Mr. Morton, Miss Hetty Hudson, Miss Woodward, Miss Fanny Blake, Miss Emma Blake, Miss Howard, Miss Williams, Miss Atkins, Miss Josephine, Miss Helen Yates, Miss Labadie, Miss Mildred and Miss Jessie McLean, and Mrs. Saltzman. A. Moore was the box book-keeper. (The Daily Picayune, December 1, 1855)

Used Up and Forty Winks were the performances opening night, besides the opening address. The theatre was filled and the pieces were received with applause. Boucicault's opening address went over especially well. He made a hit as Sir Charles Coldstream as did John
E. Owens in the two parts he played in *Forty Winks* and *The Wandering Minstrel*. (The Daily Picayune, December 3, 1855)

The opening address, with its introduction of the company, was repeated on December 2, 1855. The presentations of the evening were *Used Up* and the farce *The Wandering Minstrel*. A song, "Villikins and His Dinah," was sung.

*The Lottery Ticket* opened on the evening of December 3, 1855. W. F. Johnson made his first appearance in this piece. *The Wandering Minstrel* followed, with Mr. Owens as Jem Baggs, in which he related the doleful history of "Villikins and his Dinah." The farce *The First Night* concluded the evening, with Owens as Dufard. Mr. Johnson was Flat, singing a song. Miss Jessie McLean was Arabella. The box office was open daily from 10 to 4; doors were open at 7, the performances began at 7:30.

Johnson repeated his role of Wormwood in *The Lottery Ticket* on December 4, 1855 and Owens was in *The First Night* again. A new piece, introducing the ladies of the company, called *The Ladies' Club*, was performed. Johnson was in this one too.

*The Ladies' Club* and *Forty Winks* were repeated on December 5, 1855. The orchestra performed the overture of "La Gazza Ladra," by Rossini, the "Louisiana Mazourka" by Stopel, the "Plantation Polka," by Stopel and the "Zampa Quadrilles," by Jullien.

*Napoleon's Old Guard* was presented on December 6, 1855. Boucicault was Old Haversack and Fanny Blake was Melanie. John Owens appeared as Mr. Toodles in *The Toodles*. Miss Woodward was Mary Acorn.
Crimson Crimes was also presented, with Owens and Mrs. Place as Mr. and Mrs. Fright. The same bill was presented on December 7.

The evening program of December 8 opened with Giralda or The Invisible Husband. Miss Jessie McLean, Miss Woodward, Boucicault, Johnson, Owens and Copland had parts in it. The Toodles was repeated, as well as "La Gazza Ladra," "Louisiana Mazourka," "Plantation Polka," and "Zampa Quadrilles," played by the orchestra.

Giralda was repeated on December 9, 1855. The other selection of the evening was The Hypocrite, with Owens as Mawworm, Johnson as Dr. Cantwell, Copland as Col. Lambert, Stoddart as Sir J. Lambert, Mrs. E. L. Place as Lady Lambert, Miss Jessie McLean as Charlotte and Miss Woodward as Young Lady Lambert. Good houses and good receptions were received by Giralda and The Hypocrite, so they were repeated on December 10, 1855.

The Double Bedded Room opened on the evening of December 11, 1855. Johnson, Mrs. Place and Miss Fanny Blake had the principal parts. The Hypocrite and Crimson Crimes were repeated. The Double Bedded Room and Crimson Crimes were repeated December 12, 1855. Giralda was also presented.

The evening of December 13, 1855 opened with Paul Pry. Owens was Paul, W. F. Johnson was Colonel Hardy, Copland was Henry Stanley, Miss Fanny Blake was Phoebe and Mrs. Place was Mrs. Subtle. Because it was such a hit, Giralda was repeated. Paul Pry was repeated on December 14. The other presentation of the evening was Log Hut Life with Owens and Mrs. Place.
Thus went the first two weeks at the Gaiety Theatre, whose name soon reverted to The Varieties. Fred Thayer made his first appearance of the season as John Dobbs in the farce of that name on December 15, 1855. Others in the cast were Johnson as Squire Fallowfield, Owens as Peter Paternoster, and Miss Jessie McLean as Mrs. Chesterton. **Used Up** opened the evening and **Log Hut Life** closed it.

**Napoleon's Old Guard** opened on the evening of December 16, 1855, which marked the first appearance of Mr. Frazier. He was in **A Lover by Proxy**, with Boucicault, Copland, Mrs. Place and Miss Fanny Blake. **John Dobbs** and **Log Hut Life** were also presented.

Miss Agnes Robertson arrived in New Orleans on December 17, 1855. That evening the same bill as the previous evening was presented. Miss Robertson began an engagement at the Gaiety December 20, 1855. The new "Protean farce" called **The Chameleon** featured Miss Robertson in several characters. She appeared as Laura, Billy Reefer, a midshipman, in which she danced her celebrated "Middy's Hornpipe," and as M'lle Celestina, a dancer from the grand opera, in which she danced a grand pas by Mr. Stoddart. **Bob Nettles** followed with Miss Robertson in the title role. Mr. Boucicault was Tourbillon and John Owens was Waddilove. **Poor Pillicoddy** was presented as the evening's opener. There was a fine house present to welcome Miss Robertson. **John Dobbs**, **The Chameleon** and **Bob Nettles** were performed on December 21, 1855.

Miss Robertson appeared as four characters on December 22 in **The Young Actress**. She portrayed Maria, a manager's daughter, Sally Bawn, Paul, a French Minstrel Boy, and Effie Heatherbloom. She was...
assisted by Owens and Frazier. A Lover by Proxy and Bob Nettles were also presented. Forty Winks, Bob Nettles, and The Young Actress played on December 23, 1855.

The Christmas Eve presentation opened with Double Bedded Room. The Maid With the Milking Pail followed, featuring Miss Robertson in the singing role of Milly. Thayer assisted her. The Young Actress concluded the evening.

Christmas Day saw The Maid With the Milking Pail, Used Up, The Young Actress, and Bob Nettles presented. The curtain rose one half hour earlier because of the length of these four productions.

Agnes Robertson took a benefit on December 26, 1855. John Dobbs opened the evening followed by The Devil's In It. The Young Actress concluded the evening.

James S. Browne made his first appearance at the Gaiety on December 28, 1855. Still Waters Run Deep opened the evening and featured Browne, Copland and Mrs. Place. The Young Actress concluded the evening, Mrs. Robertson having been re-engaged. Browne was warmly welcomed at the Gaiety. His role of Mildmay in Still Waters Run Deep was one of his famous ones. That play was repeated on December 29, along with The Young Actress.

The opening performance New Year's Eve was The Serious Family with Owens as Aminidab, Browne as Maguire, Copland as Torrens, Miss Robertson as Mrs. Torrens, Mrs. Place as Lady Creamly and Miss Jessie McLean as Mrs. Dulman. The Maid with the Milking Pail closed the evening.
The Serious Family opened the evening on January 1, 1856. Andy Blake concluded the evening with Miss Robertson as Andy, one of her famous roles. Others in the cast were Browne, Boucicault and Copland.

Miss Robertson took a benefit on January 3, 1856. She was featured in a new play, Violet or the Life of an Actress. She was supported by Mrs. Place, Miss McLean, Boucicault, Copland and Thayer. Log Hut Life closed the evening. Violet ran for about a week, along with such pieces as The Wandering Minstrel, A Loan of a Lover and The Windmill. Governor Hebert and his military staff, in full uniform, witnessed the presentation of Violet on January 8, the anniversary of the Battle of New Orleans.

Boucicault's drama Love and Money opened on the evening of January 9, 1856. This was the second of his plays to be presented at the Gaiety this season, Violet being the first. Miss Robertson was Helen Plantagenet, Browne was Claude Plantagenet, Boucicault was Lord Fipley, Owens was the McCunnum, Thayer was Craven Acton, Johnston was Sykes, Mrs. Place was Mrs. Fox French, Miss Alleyne was the Baroness, Miss Jessie McLean was Lady Rose Lawless and Miss Fanny Blake was Sally. Andy Blake concluded the evening. In preparation was a biblical drama called Azael, or the Child of Israel.

Miss Robertson was re-engaged for a few nights beginning on January 13, 1856, prior to her leaving for Mobile. The Tailor of Tamworth opened the evening and was followed by a piece new to the Gaiety, The Cat Changed Into a Woman, Mr. and Mrs. Boucicault appearing
in it. The Young Actress concluded the evening. The Cat Changed Into a Woman was very well received by New Orleans audiences, as it was wherever else Miss Robertson performed it. The Daily Picayune critic said that she appeared "... to even greater advantage than in anything else we have seen her do; and that is a wide word." It was repeated on January 14. Violet and A Cat Changed Into a Woman were the repeats on January 15.

A benefit for one of the favorite actors of the season, John Owens, was held on January 16, 1856. He and his brother T. Owens played The Two Dromios as an opening performance. Thayer, Copland and Morton were in this production also. An extravaganza, The Live Indian, followed, in which Owens played three characters, Tim a filibuster, Henrietta Jones, a mantua-maker and Whiskey Mickey, the real Live Indian. The evening concluded with the last act of Richard III, with Mr. Owens as Richard and Copland as Richmond.

A great extravaganza was in its final rehearsals at this time. Called Azael, it was adapted from the London piece, which had been taken from the story of the opera L'Enfant Prodigue, (The Prodigal Son). The latter had been very successful in the capitals of Europe. Louis Keller's company of twenty performers were to be in it also. The scenery was painted by Mr. Riviere, of the Porte St. Martin Theatre, Paris; the costumes and accessories exhibited the ancient Jewish customs and luxurious Egyptian rites and religious ceremonies. Mons. Keller's company illustrated extraordinary visions, forming part of the mysteries of Isis. The Keller Troupe was famous for "Poses Plastiques,"
illustrating paintings of Raphael, Michael-Angelo, Rubens and Murillo.

Music for the extravaganza was arranged by Mr. Stopel. Miss Robertson had the leading role. *(The Daily Picayune, January 16, 1856)*

Azael was to have been first presented on January 17, 1856, but was postponed until the next evening. A full dress-rehearsal was held on the 17th. The extravaganza was preceded by *The Two Dromios*. Louis Keller publicly invited the clergy of the city to attend and days were set apart for the admission of the children of the public schools.

There were seven tableaux in the production, depicting the simple Jewish customs, the luxurious Egyptian idolatry, the mysteries of Isis, Mythological tableaux, Religious pictures and Joy in Heaven over the return of the lost sheep. Mrs. Boucicault was Azael, Miss Jessie McLean was Neftie, a Priestess of the Sun, and Thayer was Amenophis, the high priest of Isis. Azael was given every night, with a few exceptions, from January 18 through February 11, 1856. *The Tailor of Tamworth* preceded Azael on January 19, but Azael was presented alone from January 20 through January 28. *London Assurance* was substituted for Azael on January 29 on request of some of the subscribers of the Gaiety. Six of Keller's tableaux—"Hunger," "Triumph of Galatea," "The Golden Shower," "Queen of Flowers," "The Battle of the Amazons" and "Diana and Actaeon," were also presented. An after piece, presented for the first time in the city, called *Rachel is Coming*, closed the evening, featuring Miss Robertson in four parts.

Miss Robertson was given a benefit on January 30, 1856. By request, *London Assurance* was chosen to be presented. Miss Robertson,
Mrs. Mary Prevost Addams, Johnson, Owens, Boucicault and Thayer were among the cast, an excellent one indeed. Keller presented six tableaux and the evening concluded with The Young Actress. There was an overflowing house for the benefit.

Azael was presented alone from January 31 through February 5, 1856, partially to give proper preparation for a new piece, Una.

The evening of February 6, 1856 opened with a mythological tableau by the Keller troupe. It was entitled "The Chariot of the Sun," and featured M'me Keller as Aurora. After this, "Ariadne and Bacchus" was presented. "Time and Poetry," a tableau representing Winter, Spring, Summer, Autumn and Poetry followed. The new biblical drama by Boucicault entitled Una was then introduced. Thayer was Serius Paulus, a young Roman, Boucicault was Pontius Pilatus, and Miss Robertson was Una, the daughter of Pilate. The tableaux included in this drama were "Suffer Little Children to Come Unto Me," Murillo, "The Way of Calvary," Raphael, "Calvary," Raphael, "The Descent from the Cross," Rubens, "The Foot of the Cross," Raphael and "The Triumph of Religion," Paul Veronese.

A blockbuster was presented on February 7. Azael, the tableaux by the Kellers ("The Chariot of the Sun," "Ariadne and Bacchus" and "Time and Poetry," and Una amused the audience that evening. Una was well received by a crowded house. Una, Azael, and the Keller Tableaux were repeated on February 8. Una and The Keller Tableaux played on February 9 and 10, 1856.

Announced as the last night of Miss Robertson's appearances, Azael and Una were presented on February 11, 1856, ending the successful
run of the two plays. After its first performance, *Azael* was reviewed by The Daily Picayune:

Notwithstanding the contretemps incident to the first presentation of a piece depending for its effect, in a great degree, upon mechanical instrumentalities, the new biblical and mythological drama of "Azael" was produced successfully last evening, the audience which was very large and highly fashionable, kindly overlooking the waits and delays with which it was unfortunately hampered. These, we are assured, will hereafter be avoided.

It is acknowledged on all hands that "Azael" is one of the most gorgeous spectacular dramas ever seen on our stage. The incidents of the story of the Prodigal Son, as related by Mark, have, with but little variation, been adhered to by Mr. Bourcicault who has added some others by way of making the action more dramatic.

In the course of this drama there is a great deal of music, several songs being sung by Miss Robertson and Mr. and Mrs. Alleyne, with very fine effect. The dagger dance of the Almees, in the Temple of Isis, is very effective, Miss Robertson particularly performing her wild part in it most artistically. The whole scene of the orgy in the Temple is well conceived, and put upon the stage with great brilliancy.

The music which accompanies the action of the piece, throughout, has been partly composed, and partly selected and arranged, with great taste and judgment, by the talented *chef d'orchestre* of the Gaiety, Mr. Robert Stopel.

Incidental to this drama, Mr. Louis Keller, so famous all over Europe for his wonderful skill in arranging what are called *poses plastiques*, or tableaux of living persons, illustrating groups of statuary, pictures, classical and mythological incidents, &c., presents a series of these representations, in the most gorgeous style. Twenty persons are employed in each of these, and among them are M. and M'me Keller, who must be unsurpassable in their art. The Battle of the Amazon, the Golden Dream, seen through a shower of gold, the Triumph of Galatea, and the Queen of the Flowers, are most superb things in this way, and the audience looked upon them with evident delight.

Mr. Keller has obtained great celebrity for his skill in presenting to the eye some of the most celebrated religious pictures in Europe; world wonders, the masterpieces of art, which fill all who gaze upon the great originals at once with admiration and awe. In the course of the drama we are describing he presented two of these in the most vivid and impressive manner. These were Raphael's great picture of "The Crucifixion," and Rubens's equally
celebrated "Descent from the Cross." . . .

Mr. Keller's representation of these great pictures, with himself as the principal figure, and the others done by members of his company, is certainly wonderfully exact, and strikingly effective. Seen simply by itself, alone, without connection with the accessories of a stage play, and accompanied by nothing to jar the sympathies of the spectators, its exhibition would be unexceptionable, and its influence favorable. Set in its present frame, it will doubtless be considered by many, if not most, beholders, beautiful and striking as it is, as out of place on the dramatic stage. (The Daily Picayune, January 20, 1856)

The Keller's opened on the evening of February 12, 1856 with the tableau, "The Chariot of the Sun." It was followed by Owens in The Tailor of Tamworth. Thayer and Copland were in it also. Then the Kellers presented the tableaux "The Shower of Gold," "The Surprise," "Ariadne and Bacchus," and "La Gloria," dedicated to General Jackson. The evening concluded with Owens and Mrs. Place in Poor Pillicoddy.

A benefit was held for M'me Keller on February 13, 1856. The evening opened with the Tableaux "The Chariot of the Sun," "Death of Cleopatra," "Reunion of the Olympian Gods," "Ariadne and Bacchus," and "Christopher Columbus." "Washington Crossing the Delaware," and "Apotheosis" followed, composed and dedicated to the American people by Louis Keller. Una was presented for the last time of the season.

The Keller benefit drew a crowded and highly fashionable house.

During the next few days, the Keller troupe performed tableaux along with plays such as Fugitive From Justice, Faint Heart Never Won Fair Lady, Uncle Foozle, Forty Winks, and Perfection, some repeated.

The "Protean burletta" entitled Rachel is Coming featured Miss Robertson on the evening of Mr. Boucicault's benefit, February 18,
1856. In it Miss Robertson appeared as Jenny Lind, M'lle Soto and Rachel. Owens was featured as Signor Smithini, The Demon of the Ring, in which he sang "Villikins and his Dinah." The Kellers gave some new tableaux. Boucicault, in obedience to a general request, appeared in his famous character, Sir Charles Coldstream, in Used Up. He gave an address in the course of the evening. Boucicault's audience was large, brilliant and enthusiastic.

The Pyne and Harrison English Company opened a four night engagement at the Gaiety on February 20, 1856. The orchestra was conducted by Mr. A. Reiff, Jr. La Sonnambula was presented, with Mr. Harrison as Elvino, Mr. Stretton as Count Rudolph, Mr. Horncastle as Alexis, Miss Pine as Lisz and Miss Louisa Pyne as Amina. A fine house greeted the singers.

Auber's Crown Diamonds was performed by the Pyne and Harrison company on February 21, 1856. Miss Louisa Pyne was La Catarina, Mr. W. Harrison was Don Henrique, Mr. Horncastle was Count de Campo, Mr. Stretton was Reboldo and Miss Pyne was Diana.

A benefit was to be held for Mr. Harrison on February 22. Balfe's popular Bohemian Girl was to be produced. However, Miss Pine took sick during the day and Mr. Harrison's benefit was cancelled. The farewell benefit of Miss Louisa Pyne, scheduled for the 23rd, was also cancelled. The dramatic company presented Still Waters Run Deep on February 23. It was followed by a concert by other members of the Pyne troupe.

The evening of February 24, 1856, opened with a new comedy
presented for the first time at the Gaiety, The Secret Agent. Owens, Johnson, Copland and Mrs. Place were in it. Then some tableaux were presented: "Washington Crossing the Delaware" and "Night before the Battle of Trenton." The Live Indian closed the evening.

Miss Robertson began a farewell engagement of a week on February 25, 1856. The Invisible Prince, with new scenery, dresses and accessories, featuring Miss Robertson as Dr. Leader, had to be postponed due to illness of Miss Alleyne, who had a principal part. The farewell benefit of Miss Robertson was held on March 1, 1856. The evening opened with Used Up. The patriotic tableaux, which featured Mr. H. Corri, were performed. The evening concluded with The Invisible Prince. During the preceding week Andy Blake, The Young Actress, Milly, the Maid with the Milking Pail, The Secret Agent, Still Waters Run Deep, patriotic tableaux and several performances of The Invisible Prince were presented.

George S. Mandeville, secretary of La Variété Association, called a meeting on February 27 in the club room of the Gaiety Theatre. (The Daily Picayune, February 25, 1856) On that same day, four shares of stock in the Gaiety theatre were put up for sale. (The Daily Picayune, February 27, 1856)

Mr. Thayer was given a benefit March 3, 1856. Miss Robertson delayed her departure for Charleston, the beginning of a tour, to perform. Ben DeBar, of the St. Charles Theatre, gave Mrs. Gladstane permission to volunteer her services for the occasion. Bulwer's Money was presented with Miss Robertson as Georgina, Mrs. Gladstane as Clara,
Boucicault as Blount, Mrs. Place as Lady Franklin, Owens as Graves, Browne as Dudley Smooth, Morton as Sir John Vesey, Copland as Glossmore, Mr. Stoddart as Stout and Thayer as Alfred Evelyn. The other presentation was Rachel is Coming in which Agnes Robertson, Boucicault, and Owens appeared. Between the pieces Mr. Alleyne sang. One dollar admission was charged. (The Daily Picayune, February 29, 1856) Thayer had an overflowing crowd at his benefit and the performances went off well. He came before the audience and made the following speech:

Ladies and Gentlemen—When I closed a brief professional engagement last season in this city, and received my benefit, I sincerely believed that occasion to be my last appearance in New Orleans, at least for many years thereafter.

I left home, for this city is my home—the birthplace of my professional career—in the expectation of a permanent engagement in a Northern theatre; but my good genius frustrated the design and cast me once more amidst these scenes and faces, now doubly dear to me for their companionship with my first efforts in the histrionic art.

Thus far in the season I have labored cheerfully through the wholesome duties of a stock actor, always cheered by your approbation. And this night is come! this night! the first benefit night of the stock actor, watched for, waited for with the glow of hope, the chill of doubt, is come! Ah! I cannot tell you how far this brilliant reality outshines my brightest hope, nor the measure of strength and perseverance your unequivocal approbation has imparted to me as an actor; and when I look with pride and gratitude upon this renewed evidence of your generosity to me and your appreciation of my noble profession, the happiness I feel becomes more touching by the passing regret than any of my fellow artists should be less fortunate than I.

Permit me, ladies and gentlemen, from the fullness of a grateful heart, to add a few words more. To Mr. Boucicault I am deeply indebted for the managerial position in which you find me; and to him and to his gifted wife I owe many courtesies. To the ladies and gentlemen of our company, who have ever displayed the kindest feeling for me I am sincerely grateful; while the favor
of Manager DeBar for the appearance of Mrs. Gladstane, and the cheerfulness with which that accomplished actress tendered her services to me will ever be remembered with the liveliest emotions of pleasure.

Accept, ladies and gentlemen, my grateful thanks for your approbation and believe me, the dearest wish of my heart is, that I may become more worthy of your consideration.

Miss Jessie McLean took a farewell benefit on March 6, 1856. Charles Reade's *Masks and Faces* opened the evening with Miss McLean as Peg Woffington. Thayer, Johnson, Browne, Copland, Miss Woodward and Miss Fanny Blake were in the cast. The other production was Tobin's *Honeymoon*. Miss McLean played Juliana, her mother played Volante, Miss Alleyne played Zarnova, Thayer portrayed one of his best characters, that of Duke Aranza, John Owens was the Mock Duke and Copland was Rolando. Inclement weather reduced the house for Miss McLean's benefit. *The Daily Picayune* reviewer found she was not yet ready as an actress to do the part of Peg Woffington but was agreeably surprised at her Juliana in *The Honeymoon*. Mr. Stopel, when Miss McLean was called out before the audience, stepped up in the orchestra, and handed her a silver pitcher and salver. (*The Daily Picayune, March 8, 1856*)

Mr. Owens took a benefit on March 8, 1856. For the first time, the drama *Upper Ten and Lower Twenty or Three Degrees of Loafing*, was presented. Owens was Sam Slap and others in the cast were Thayer, Johnson, Copland and Mrs. Place. *The Hypocrite*, was the other performance of the evening. Owens was Mawworm and Johnson was Dr. Cantwell.

Mr. and Mrs. Boucicault left New Orleans in early March, relinquishing the managership of the Gaiety to Mr. W. H. Crisp. The change was explained in *The Daily Picayune*:
In pursuance of a design long since formed, Mr. Boucicault this week relinquishing his lease of the Gaiety theatre, which he has managed thus far in the season, and will be succeeded, we learn, by Mr. W. H. Crisp, the popular manager of the Savannah theatre, who will probably commence his conduct of the Gaiety next week, with a greatly increased and very materially strengthened company.

Mr. Boucicault left the city yesterday, accompanying his wife, the "fairy star," to Charleston, where she has an engagement. Thence they go to Savannah, to Richmond, to Washington, to Baltimore, to Philadelphia, to New York and to Boston, in due succession, playing engagements in each city.

Their departure from New Orleans, where they have made many sincere and warmly attached friends, and where they will be much missed for a long time to come, has occasioned no little regret. May we not hope to see them here in the course of another season? (The Daily Picayune, March 8, 1856)

Members of Crisp's company included the following:

Mr. and Mrs. Crisp, both admirable actors, Miss Reader, a beautiful lady and accomplished actress, Mr. Chippendale, an excellent low comedian, Mr. James S. Browne, the favorite comedian, Mr. W. F. Johnson, now of the company, Mrs. Place, Mr. Thayer and others are to form the personnel of the theatre, which will doubtless make a prosperous close of the season.

Mr. Crisp is a great favorite in those cities where he has had theatres under his management, as well as an actor, and we feel warranted in entertaining the confident opinion that under his management the Gaiety will be well conducted, with entertainment and satisfaction to the public, and with profit to himself. (The Daily Picayune, March 9, 1856)

Miss Dora Shaw was presented on March 10 in Sheridan Knowles' The Hunchback, playing Julia. Thayer was Sir Thomas Clifford, Morton was Master Walter, Copland was Modus, J. S. Browne was Lord Tinsel and Mrs. Place was Helen. The evening concluded with My Wife's Washerwoman, Owens playing Marmaduke, and Mrs. Place playing Betsy Baker.

Miss Dora Shaw took a benefit on March 11, 1856. Though on the stage less than a year, she was considered a promising young actress,
being highly spoken of by the critics in St. Louis. The *Lady of Lyon* featured Miss Shaw as Pauline, with Thayer as Claude Melnotte, Johnson as Col. Damas, Mrs. Place as M'me Deschappelles and Mrs. Saltzman as Widow Melnotte. James Charles delivered an appropriate address for the occasion. The *Spectre Bridegroom* was also presented, with Owens as Diggory and Copland as Mr. Nicodemus.

The last performance of Boucicault's company at the Gaiety was March 12, 1856. The proceeds were to be distributed among them. Here was the bill:

That charming young debutante, Miss Dora Shaw, has, in the handsomest manner, volunteered her valuable assistance, and will appear as Juliana in the elegant comedy of "The Honeymoon," with Mr. Fred. N. Thayer in his favorite part of the *Duke Aranza*.

Mr. James S. Charles, the popular comedian, offers his services, and recites the "Address to the audience," called "Bucks, have at ye all."

Then is to follow the petit comedy, first time at the Gaiety, "Mr. and Mrs. Lillywhite," in which Mr. Jas. S. Browne and Mrs. Place play the Lillywhites. After which a grand olio, in the course of which Mr. John E. Owens treats us to his last performance in this city, of the pathetic story of "Vilikins and his Dinah;" Mr. Macarthy, an excellent singer of Irish songs, will give one of his best ballads, and Mr. W. H. Kneass will sing a favorite song.

By way of winding up, Mr. F. N. Thayer will again appear in the "Rake's Progress," assisted by Messrs. J. D. and T. Owens, Wm. F. Johnson, H. B. Copland and Alleyne, M'mes Place and Saltzman, and Misses Woodward and Alleyne; making a programme of comedy, drama, farce and music, that cannot fail to give the fullest satisfaction to all tastes.

The Gaiety was closed March 13, skipping a day between the old company and Mr. Crisp's company, which took over and began performances March 14, 1856. Lessee and Manager was Mr. Crisp, and W. Oates and H. Corri were treasurers. Stopel was retained as musical director and
Boulet was in charge of scenery.

The Crisp company opened at the Gaiety March 14, 1856. *Faint Heart Never Won Fair Lady* included Mr. and Mrs. Crisp, and Misses Reeder and Buckstone in the cast. *The Wreck Ashore* had Mr. and Mrs. Crisp, Miss Dora Shaw, James S. Browne, Mr. Macarthy, with a song, Morton, Chippendale and Fred Thayer. Between the pieces Mrs. Place and Macarthy sang songs. The opening night performances were well done to a large and discriminating audience.

A complimentary benefit was tendered Mr. Owens on March 17, 1856. It was his last appearance at the Gaiety. Coleman's comedy *The Heir at Law* was chosen, with Owens as Dr. Pangloss, Vining Bowers as Zekiel Homespun and Mrs. Crisp as Cecil Homespun. A potpourri of "fun, sentiment, dancing and music" followed, M'lle Vallee, Mr. Duffield and Mr. Vining Bowers appearing by the permission of Ben DeBar. *A Glance at New Orleans* featured Owens, as Jackey, a part he had played five hundred times before. Owens also presented "Mawworm's Original Sermon." His benefit brought a flatteringly large audience, which cheered enthusiastically. In his "Mawworm's Sermon" he made hits at local personalities, some of whom were in the audience. It was termed as "... one of the most brilliant dramatic festivals of the season."

Shakespeare was seen once again, at the Gaiety, after some time, on March 18, 1856. *The Merchant of Venice* was performed with Crisp as Shylock, Mrs. Crisp as Portia, Browne as Gratiano, Thayer as Bassanio, Chippendale as Launcelot Gobbo and Miss Woodward as
Nerissa. The Monplaisirs, so successful at the Varieties during the previous season, were engaged for a few nights, as were the comic dancers Espinosa and Gredelue. A Divertisement was performed called "Le Reve Oriental." The following dances were performed: "La Zingrilla," (original by M'me Monplaisir)," a pas de deux by Espinosa and M'me Monplaisir and the comic pas, "Le Maladroit," by Espinosa, as he had performed it in Paris and other European cities. In the course of the Divertisement, Mr. Stopel's orchestra performed the overture to *Fra Diavolo* and the music incident to the dances.

M'me Monplaisir, Mr. L. Espinosa and Mr. Gredelue were featured in a comic ballet called *The Jolly Miller*, on March 19, 1856. During the evening the following dances were performed: "La Sicilienne," "The Deceiver," and "The Manola." *Don Caesar De Bazan* was seen.

*The Republican* opened on the evening of March 20, 1856, after which "La Galop" was performed by M'me Monplaisir and Mr. L. Espinosa. Mr. Macarthy sang an Irish Ballad. "Echoes of the Tyrol" was performed by M'me Monplaisir and Mr. Espinoso and the comic ballet *The Jolly Miller* concluded the evening.

The last evening of the engagement of the Monplaisir troupe and Mr. Espinosa and Gredelue was on March 21, 1856. They performed "Echoes of the Tyrol," "La Manola," and "La Zingarella." *The Dumb Belle* was presented with Mrs. Crisp as Eliza Manvers. James Browne and Mrs. Place played Mr. and Mrs. Lillywhite in the farce of that name.

Mr. Johnson had a benefit on March 22, 1856. Mr. Murdoch
volunteered his services for the occasion. *School for Scandal* was presented with Murdoch playing Charles, Johnson as Sir Peter, Mr. Morton as Joseph Surface, T. Owens as Crabtree, J. S. Browne as Sir Benjamin Backbite, and Mrs. Crisp as Lady Teazle. *Turning the Tables* was the farce presented, with Owens as Jack Humphries, and Mrs. Place as Patty Larkins.

M'me Monplaisir, Mr. L. Esponosa and Mr. M. Gredelue took a benefit on March 23, 1856. They performed the ballet *The Goddess of the Dance*. *Leap Year* was presented for the first time at the Gaiety with Mr. and Mrs. W. H. Crisp as Dimple and Miss Leary. M'me Monplaisir and Mr. Espinosa performed six new dances, "La Manrisques," "La Imperial," "La Seduction," "La Tyroliene," "La Pierie," and "Grand Pas De Deux."

The next attraction at the Gaiety was the engagement of Miss Matilda Heron. She opened in *Camille*, on March 24, 1856. She was supported by Browne as Mons. Duval, Fred Thayer as Armand Duval, J. S. Charles as Count de Varville, Chippendale as Gaston, Hernden as Gustave, Mrs. Place as Prudence, Miss E. Blake as Olympe, Miss Howard as Nannine, and Miss Woodward as Nichette. Mr. Stopel played the "Camille Mazourka" between acts. He had composed the music himself. New scenery and decorations were prepared for the drama. "A brilliant triumph" was what *The Daily Picayune* called Matilda Heron's performance of Camille. It was also being performed by Mrs. Julia Dean Hayne at the St. Charles at the same time.

*Camille* and the "Camille Mazourka" and "Camille Polka" were performed continuously from March 25 through March 29, 1856. A translation
of Alexandre Dumas, fils, by Miss Heron was on sale at the St. Charles Bookstore and at Normand's, 14 Camp street. (The Daily Picayune, March 27, 1856)

Miss Alleyne had a benefit at the Odd Fellow's Hall on March 26, 1856. It was unusual for a member of the Gaiety company to have a benefit other than in his own theatre. She was assisted by Pothonier on the piano, Adkins, the famous Gaiety cornet-a-piston player, Arthur Alleyne, the favorite tenor of the Gaiety and Barney Macarthy, the Irish Ballad singer. Miss Alleyne sang five pieces. (The Daily Picayune, March 26, 1856)

A notice was placed in The Daily Picayune about this time offering the Gaiety Theatre up for rent as of the first of October. It was published by Mr. C. M. Waterman, Esq., president of La Variété Association. (The Daily Picayune, March 27, 1856)

The run of Camille was interrupted on March 30, 1856 by a concert in which the contralto Signorina Felicite Vestvali and the soprano Signorina Almonti performed. Selections from Rossini, Donizetti, Auber, Verdi, Venzano and an aria from Il Trovatore, first time performed in New Orleans, were sung. The concert concluded with, also for the first time in New Orleans, Montecchi and Capeletti or The Death of Romeo and Juliet. Vestvali was Romeo and Almoti was Juliet. Tickets were one dollar.

Miss Heron took a benefit on March 31, 1856. Camille was performed. In rehearsal by the company was The Lady of the Lake, with new music, scenery, machinery, dresses and properties. Miss Heron's
benefit was well attended and she was considered never to have performed better. She was later serenaded by Mr. Stopel's band in the quadrangle in front of the St. Charles Hotel, where she and friends were dining. She appeared at the window of the dining room and after the music stopped, invited the band in for refreshments.

Camille continued its run on April 1. Mr. Crisp changed prices for seats in the second tier from seventy-five cents to fifty cents.

Miss Heron appeared as Julia, in The Hunchback, on April 3, 1856. Mrs. Crisp was Helen, Browne was Lord Tinsel, Crisp was Master Walter, Thayer was Clifford, Charles was Modus and Chippendale was Fathom. Box and Cox concluded the evening. The Hunchback was also being played at the St. Charles with Mrs. Julia Dean Hayne. (The Daily Picayune, April 3, 1856) Apparently there was a rivalry going on here.

Camille was repeated on April 4, 1856, by popular demand. About this time Mr. Crisp put in nine private boxes for quadroons.

A benefit was given the promising young actress Miss Dora Shaw on April 5, 1856. Miss Heron volunteered her services and played Bianco in the play Fazio. Fred Thayer was Fazio and Miss Woodward, Arabella. The Honeymoon was also presented, with Miss Shaw as Juliana, Mrs. Place as Volante and Crisp as Duke Aranza. Mr. Stopel's orchestra rendered appropriate music. Miss Shaw was to leave for St. Louis. (The Daily Picayune, April 5, 1856) There was a large house for the benefit. Miss Heron played well in Fazio but the rest of the characters did not. Both Miss Heron and Miss Shaw made speeches at the
close of the pieces. *(The Daily Picayune, April 7, 1856)*

On April 6, 1856, *The Rivals* was presented at the Gaiety. Mrs. Gladstane and Mark Smith, by permission of Mr. DeBar, volunteered for the benefit of the Gaiety's treasurer, H. Corri. Others in the cast were Mrs. Crisp, Mrs. Place, J. S. Browne, Fred Thayer, and Mrs. J. S. Charles. M'lle Vallee did a dance. *Black Eyed Susan* concluded the evening with Mr. and Mrs. Crisp as William and Susan.

Signorina Vestvali and Signorina Almonti appeared again at the Gaiety on April 7, 1856, through the generosity of Miss Heron who gave up an evening of her successful engagement so that they might appear. They sang duets from Rossini's *Semiramide*, the grand aria from *Il Trovatore*, the "Venzana Waltz Cavatina" from *La Favorita*, a "Romanza" in English by Prosch, a duet in French from *Crown Diamonds*, "The Brindisi" (drinking song from *Lucrezia Borgia*) and the closing scene from the grand opera *Montechhi e Capuletti*. There was a crowded house. Bouquets were literally showered on the stage. The singing was "a delicious treat throughout . . ."

Miss Heron took a benefit on April 8, 1856. *Camille* was demanded as the presentation. She continued her engagement at the Gaiety with Tom Taylor's highly successful comedy *Masks and Faces*. Miss Heron was Peg Woffington, James Browne was Triplet, Mrs. Crisp was Mrs. Vane and Thayer was Sir Charles Pomade. Miss Marian Macarthy was engaged by Crisp as a member of the company and made her first appearance. She played Gertrude in *A Loan of a Lover* and Chippendale was Peter Spyke. The cast of *Masks and Faces* received glowing reviews.
in *The Daily Picayune*. Miss Heron's performance as Peg Woffington was declared equal to her Camille and Mrs. Crisp and Browne's performances were marked as outstanding. Miss Marion Macarthy was also well received as an actress and singer.

*Masks and Faces* was repeated on April 11. After much preparation *The Lady of the Lake* made its debut at the Gaiety. Based on Sir Walter Scott's poem, it was presented with new scenery expressly executed for the occasion by Mr. Boulet, scenic artist of the theatre. New costumes of the period were also featured. Mr. Stopel arranged some new music. Included in the cast were Mr. and Mrs. Crisp, Mrs. Place, Miss Macarthy, Mr. Thayer and Mrs. Charles. These two pieces were repeated on April 12, 1856.

Mrs. Place had a benefit on April 13, 1856. *Leap Year or The Ladies' Privilege* opened the evening, with Mrs. Crisp as Miss Leary, Mrs. Place and Mr. Crisp as Mr. Dimple. *The Lady of the Lake* was the other presentation of the evening.

A benefit and supposedly the last night of Miss Heron's engagement was on April 14, 1856. *Masks and Faces* and *The Lady of the Lake* were the presentations. Because of her success, however, Miss Heron was engaged for a few more nights. *Masks and Faces* and *The Lady of the Lake* were repeated on April 15.

Miss Heron appeared in *Camille* on April 16, 18 and 19, the last being a benefit. She then went on to Mobile.

James S. Browne took a benefit on April 17, 1856. Miss Sally St. Clair volunteered her services. *The Last Man* opened the evening.
with Browne as Geoffrey Dale. The Devil in Paris featured Miss St. Clair as the Devil.

There was no performance at the Gaiety on April 20 in order to give the Mexican Italian Opera Company, the next attraction, time to rehearse. (The Daily Picayune, April 19, 1856)

Miss Heron left New Orleans on April 20, 1856, for Mobile, under Mr. Crisp's management. He engaged a theatre there especially for her. Mrs. Crisp, Mrs. Place, Browne, Thayer, Charles, Chippendale and the rest of the company went along. Planned performances were Masks and Faces and Camille. (The Daily Picayune, April 20, 1856)

The Mexican Italian Opera Company opened an engagement at the Gaiety on April 21, 1856. A change in prices of admission took place. Dress Circle and parquette were one dollar, second circle was seventy-five cents and the Quadroon boxes were seventy-five cents. The prima donna soprano of the troupe was Signora Constanza Manzine, the pianista was Signora Sofia Corroni, the primo tenore d'faro was Signor Leonardo Giannoni, the primo baritone was Signor Andrea Manzine, and the primo basso was Signor Carlo Corroni. The group presented selections from Rossini, Donizetti, Verdi, Mercadante and the fourth act of Ernani. They concluded with "Jerusalem Liberated." The orchestra was conducted by Mr. Stopel.

A benefit was given Mr. Boulet, scenic artist of the Gaiety, on April 22, 1856. The Cross of Gold or Teresa's Vow opened the evening. J. C. Frederick was Sergeant Austerlitz, Mrs. Crisp was Teresa, and Marion Macarthy sang a song as Manette. The Swiss Cottage closed the
evening with Miss Macarthy as Lisette Gierstein and Macarthy as Natz Tieck.

The Mexican Italian Opera Company repeated their opening program on April 23, 1856. In addition to the operatic selections, M'me Carroni played the piano. The operatic selections were performed in costume and with appropriate scenery. The reviewer of The Daily Picayune found the performances of the troupe outstanding. The attendance, however, was not what it should have been the first two nights.

Mr. and Mrs. Crisp appeared in two popular pieces April 24, 1856. Clari, The Maid of Milan or Home, Sweet Home featured Miss Macarthy singing "Home, Sweet Home." Crisp was Rolando in Home Sweet Home and Col. Freelove in A Day After the Wedding. Mrs. Crisp played Clari and Lady Elizabeth Freelove.

The Mexican Italian Opera Company again performed April 25 with a change in selections, featuring Ernani and Lombardi. This was repeated April 26.

Mr. Crisp then announced that the Gaiety would be closed for six nights and would be re-opened on May 5th, 1856. (The Daily Picayune, April 26, 1856) The services of the Gaiety company were used in connection with Matilda Heron's performances in Mobile. (The Daily Picayune, April 27, 1856) Mr. Stopel left New Orleans April 29, for the North. (The Daily Picayune, April 30, 1856)

Upon returning from Mobile, Crisp brought with him Miss Heron, who appeared in The Wife on May 5, 1856, her first performance of the play in New Orleans. She took the role of Marianna. Crisp was Julian
St. Pierre, Thayer and Charles were the Gonzagos. Mr. Hind made his first appearance at the Gaiety that evening as Antonio. *Perfection* was also presented, with Marian Macarthy as Kate O'Brien, singing three favorite songs. James Browne was Sir Lawrence Paragon, Mrs. Place was Susan and Fred Thayer was Charles Paragon. The orchestra was under the direction of Robert Meyer. Miss Heron was welcomed back to New Orleans with continuous and enthusiastic applause. (*The Daily Picayune*, May 7, 1856) She was supposed to play for one night only but continued for the week, by popular request. On May 6, she performed in *Fazio*. *Dead Shot* featured Miss Macarthy singing two songs as Louisa Lovetrick.

*Camille* was played on May 7. In rehearsal was a piece called *Po-ca-hon-tas*.

*Masks and Faces* and *The Swiss Cottage* were revived on May 8, 1856. Miss Heron had sponsored some sort of play-writing contest and had paid $1,500 for the best new play. R. J. Gerard, Esq. won the contest and his play, *Giotto or Retribution* was performed at the Gaiety on May 9, Miss Heron as the Countess. Others in the cast were Miss Macarthy as Mariana, Crisp as Carlos, Browne as Friar, Thayer as Giotto and Mrs. Charles as Sylvia. The farce *Mr. and Mrs. Lillywhite* closed the evening.

Miss Heron was given a farewell benefit May 10, 1856. *Giotto* and the last two acts of *Camille* were performed. *The Lady of the Lake* and *Theresa's Vow or the Cross of Gold* were presented May 11, 1856.

Miss Heron postponed her departure expressly to play *Mr. and
Mrs. Crisp's complimentary benefit on May 12. The Wife opened the evening with Crisp as Julian St. Pierre and Miss Heron as Mariana. In the part she sang "Columbia, the Gem of the Ocean." The Rough Diamond featured Mrs. Crisp as Margery and Chippendale as Cousin Joe. The benefit was a great success. A large and fashionable audience attended. Between the pieces the Crisps were called for and came before the curtain, to an avalanche of bouquets. One of the stockholders placed upon the stage a silver salver and complete breakfast and tea set. Mr. Crisp thanked the audience, and those responsible for the gift, and Miss Heron for her generosity. Miss Heron was then called for and Crisp reappeared, leading her on the stage to another shower of flowers and applause.

Miss Heron left on May 13, 1856, accompanied by her sister and their "friend and travelling companion," John H. Gihon, on the steamer Nebraska, for St. Louis. They planned to go on to their home in Philadelphia. Miss Heron was not to act again until August, when she was to have an engagement in Chicago, the first of a series of Western and Southwestern engagements, in the course of which she was to return to New Orleans. (The Daily Picayune, May 14, 1856)

The last evening of the regular season was May 13, 1856. Sheridan's Pizarro featured Mr. and Mrs. Crisp as Rolla and Elvira. Thayer was Alonzo and Mrs. Place was Cora. Box and Cox was the other performance of the evening.

J. S. Charles took a benefit on May 19, 1856. Simpson and Co. and Perfection were given. Thayer recited Monk Lewis' "Maniac." Miss
Macarthy delivered a "Fireman's Address," and Mr. Macarthy sang an Irish song. Charles recited "Bucks Have at ye all." A good audience assembled for his benefit.

Mr. Crisp went to Mobile, to see to the erection of a new theatre there. He planned to be manager of the Gaiety in New Orleans the following season. Mrs. Crisp was in Savannah. She and Miss Macarthy planned to be back for the next theatrical season. (The Daily Picayune, May 21, 1856)

Miss Marion Macarthy was given a complimentary benefit on May 24, 1856. She played Pauline in The Lady of Lyons, with Thayer as Claude Melnotte, J. S. Charles as Beauseant, and Browne as Glavis. Miss Macarthy then sang several songs. Macarthy sang an Irish melody and "Bucks Have at ye All" was recited by J. S. Charles. Family Jars concluded the evening, with Miss Macarthy singing "The Low Backed Car" and "Groves of Blarney," as Liddy Larragan. Harry Macarthy played Diggory Delph. Miss Macarthy had a brilliant turn out for her benefit. The performances went off well. On being called out before the audience, she thanked her friends for the compliment and Mr. DeBar for having brought her South and Mr. Crisp for having engaged her at the Gaiety, where she had been received with so much kindness. She planned to return to the Gaiety in the Fall, and began an engagement at the Pelican Theatre on May 26, 1856. (The Daily Picayune, May 26, 1856)

Mr. Browne had a benefit on May 28, 1856. M'me Cambier, and Messrs. Delagrave, Junca, Grambade, Carrier and Dutasta, together with part of the orchestra of the Orleans Theatre, volunteered their aid.
with the permission of Mr. Boudousquie. Mr. Prevost conducted the orchestra with Mr. Delcroix at the piano. A selection from The Huguenots saw Crambier as Valentine and Junca as Marcel. A duet by the same from The Reine de Chypre, a duet, "Le Triste Exile," by Delagrave and Crambade, the "Calunnia" scene from Barber of Seville performed by Junca and the comic scene "Les Deux Avengles," (The Blind Beggars) by Dutasta and Carrier were also presented. Mr. Browne performed in Book the Third, Chapter the First. As Like as Two Peas, presented for the first time, closed the evening and featured Browne as Richards, a lawyer. A brilliant attendance was present at the benefit. The performances went off well. A diamond ring was presented Mr. Browne by the orchestra leader in the name of several of Carrier's friends.

Mr. Thayer left on the Louisiana, May 30, 1856, to spend the summer in Texas. He was to return to the Gaiety in the Fall. (The Daily Picayune, May 30, 1856)

Summary of the 1855-1856 Season

The season opened on December 1, 1855, with the theatre known as The Gaiety. Dion Boucicault was manager as well as a member of the Varieties stock company. Other members included John E. Owens, Mr. W. F. Johnson, Mrs. E. Place, Miss Jessie McLean, Mr. Copland and Fred N. Thayer, who was also acting manager. Mr. Conway was stage manager and Mr. Boulet was scenic artist. Mr. Robert Stopel conducted the orchestra. James S. Browne joined the company in late December.
Agnes Robertson (Mrs. Dion Boucicault) began an engagement on December 20, 1855. She and Fred Thayer were featured in a biblical drama called *Azael* which began a run of almost a month on January 18, 1856. A feature of the production was the "poses plastiques" of the Keller Troupe, which presented tableaux of famous works of Raphael, Michael-Angelo and Rubens. *Una* was run along with *Azael* beginning on February 6, both productions ceasing on February 11, 1856. This production also featured Mrs. Boucicault, Fred Thayer and the Keller Troupe. Mr. Boucicault took part also. The Pyne and Harrison English Opera Company appeared on February 20-23.

Mr. and Mrs. Boucicault left New Orleans, in early March, relinquishing the managership of The Gaiety to Mr. W. H. Crisp. Among Boucicault's company retained by Crisp were James S. Browne, W. F. Johnson, Fred Thayer, Mr. Copland and Mrs. Place. New in Crisp's company were Mr. and Mrs. Crisp, Miss Reader, Miss Dora Shaw, and Mr. Chippendale. Mr. W. Oates and Mr. H. Corri were treasurers. Stopel's orchestra remained and Harry Macarthy and Marion Macarthy were later signed as singers.

Crisp's company began performing on March 14, 1856. The Monplaisir Troupe was engaged for about a week beginning on March 18, along with the comic dancers Espinosa and Gredelue. Matilda Heron came soon after, on March 24 and remained until April 19, performing *Camille*, which featured new scenery and decorations and special music composed by Mr. Stopel. During the engagement Miss Heron also performed in such pieces as *The Hunchback* and *Masks and Faces*, drawing large and
appreciative audiences. There were a few concerts by Signorina Vestvali and Signora Almonti during this time. Marian Macarthy was engaged as a member of Crisp's company in April as singer and actress.

The Mexican Italian Opera Company performed from April 21-25. Crisp's company went on to Mobile where he engaged a theatre to present Matilda Heron, in Camille, the company supporting her. This was only for a few days, the company returning to New Orleans. The Gaiety was then closed from April 27 through May 4 while Crisp's company was in Mobile with Miss Heron. They all returned to New Orleans on May 5 when The Wife, Fazio and Camille were performed for over a week. Orchestra leader was now Robert Meyer. The last night of the season was May 13, 1856.

The usual benefits were given the principal members of Boucicault's company and Crisp's company. The featured engagements also took benefits.

1856-1857 Season

By July 20, 1856, Mr. Crisp had a complete company engaged for the 1856-57 season. It included dramatic, operatic and ballet performers. Appearances of Laura Keene, Emma Stanley, Edwin Forrest and Old Burton were planned. Some wondered how Crisp could pay the high salaries he did. His answer was that he had the finest theatre in the United States, owned by rich, independent gentlemen bachelors of New Orleans, and that patrons could not be drawn without the best talent. He was determined to have that or none. (The Daily Picayune, July 20, 1856) Other stars planned for the coming season were Matilda Heron,
Miss Eliza Logan, Miss Davenport, Miss Charlotte Cushman, Booth and James Wallack. (The Daily Picayune, September 29, 1856)

The Gaiety was renovated during the summer, under the direction of Mr. F. D. Gott. This was described in The Daily Picayune:

... the Gaiety ... as at first erected, was a light, airy, pleasant place enough for a "small tea party" of an audience, but the space had not been wisely husbanded by the builder for the accommodation of a crowd, and consequently, whenever there was a rush for seats, there were no seats to be had. This fact had a most depressing effect on the bourse of the box office, and a change was demanded which would at once increase the capacity of the house and the current of receipts. Such is the change which is now under headway. The original number of seats in the house we do not remember, but under the new arrangement no less than 1,700 persons can be seated, as follows: in the parquette, 272; in the first dress circle, 378; in the second circle, 465; in the private boxes in the third tier, 72; and in the remainder of the third tier, 513. This increase of seating capacity is owing in part to a more advantageous disposition of the space in the front portion of the building, but chiefly to an addition of ten feet to the length of the auditorium by placing the stage farther back, and to the formation of an entire additional tier around the upper part of the house.

On each side of the building there is a geometrically formed stairway leading from the ground floor to the upper gallery. There are also stairways from the lobby to the dress circle and to the private boxes in the second tier.

We notice that the proscenium has been constructed on an entirely new plan, the columns at the sides supporting a double arch, one octagonal in form, and the other presenting a regular and graceful curve. The capitals of the columns are extremely ornate, presenting a basso relievo representation of the cotton plant, the cane and corn, emblematic of the great staples of our country. The design is a happy one, and the artist has carried it out skillfully, crowning his work with a graceful entablature, and having the frieze decorated in fresco.

The lower circle is to be finished in white and gold; the second circle with an arabesque frieze in basso relievo, ornamented with white and gold; and the third with panel work having gilt mouldings, enclosing medallions in full relief. (The Daily Picayune, September 9, 1856)

Mr. Crisp arrived in New Orleans on October 9, 1856. (The
Daily Picayune, October 10, 1856) A meeting of the directors of "La Varièté Association" was held in the club room of the theatre (Gaiety) on October 19, 1856. (The Daily Picayune, October 19, 1856)

By the end of October Mr. Boulet was nearly finished with a new drop curtain he was working on. (The Daily Picayune, October 26, 1856)

Presently the members of the company began to arrive. The Marion docked in New Orleans October 21, from New York, with the Misses Marie and Kate Duckworth, Mrs. Caroline Myers, Miss Reynolds, Mr. Humphrey Bland, Mr. Howard Carlton, Mrs. Vincent, Mrs. Trevor and Mrs. Bowes aboard. (The Daily Picayune, October 22, 1856) Mr. Davidge arrived on October 28. (The Daily Picayune, October 29, 1856) Others arriving in late October were Mr. and Mrs. Henry Howard. (The Daily Picayune, October 28, 1856)

Arriving in early November to take their places in the Gaiety company were John Davis, first light comedian of the company and Mrs. Davis, Mr. Wallace, second light comedian and his wife and Miss Julia Dickens, from the London theatre. (The Daily Picayune, November 4, 1856)

The Gaiety opened on November 6, 1856, under the managership of W. H. Crisp. Treasurer was T. B. Clarke. Prices were dress circle and parquet, one dollar; family circle, fifty cents; gallery, twenty-five cents; colored gallery, twenty-five cents; and quadroon boxes, seventy-five cents. There were ten elegant private boxes which could be had for five dollars to eight dollars each. Doors were open at 7, and the curtain rose at 7:30. Some of the members of the company were Mr.
Frazer, from the Royal, Drury Lane, Covent Garden theatres and formerly with the Seguin Opera Troupe, Mr. Tretton, from the Royal, Drury Lane, Covent Garden theatres and Her Majesty's Concerts and Philharmonic Concerts, London, Mr. F. Lyster, from the Thillon Opera Troupe, Mr. F. Trevor, from the New York theatres, Miss Rosalie Durand, Prima donna from the Boston, New York, and Philadelphia theatres, Miss Georgina Hodson, Contralto from the Lyceum, London and Wallack's theatres, New York, and Miss Marie Duckworth, from the Academy of Music, New York. This cast performed Balfe's Bohemian Girl on the opening night. Mr. Davidge made his first appearance in New Orleans as Antony in a farce, Antony and Cleopatra. Miss Hodson was Cleopatra. Mr. Boulet's new drop curtain "Gaiety," was exhibited. A musical selection "Gaiety Offering," composed and arranged for the occasion by Mr. Meyer, the orchestra leader, was played.

Members of the dramatic company were John Davis, Humphrey Bland, Fred Thayer, John English, W. Davidge, L. J. Vincent, J. J. Wallace, H. Howard, J. Hickmott, H. Carlton Peters, Mr. and Mrs. Crisp, Jessie Clarke, Mrs. H. Howard and Mrs. J. Davis. One could rent boxes for the week, month, or season. Other seasons tickets could be procured and there was a refreshment saloon. (The Daily Picayune, November 4, 1856)

The Bohemian Girl and Antony and Cleopatra were repeated on November 7, 1856. A review followed the opening night of the Gaiety:

6Kendall, op. cit., p. 366.
A large and fashionable auditory was present . . . and judging from the feeling manifested throughout the performances, was apparently very well satisfied with the preparations that have been made, . . . for its entertainment. The theatre is now one of the most attractive and commodious in the country, and is, in everything, a great improvement upon the Gaiety of last season; but in nothing more strikingly than in its acoustic properties. The erection of a new proscenium, and the closing in of the auditorium of the theatre at the back, have had the effect of making it a most admirable theatre for sound.

This was manifest last night, in the performance of Balfe's well known English opera, "The Bohemian Girl," in which Mr. Frazer, who sang the part of Thaddeus with the Seguin troupe, and who has made it his own—Mr. Stretton, who was in the original cast when the opera was first produced in London—Miss Rosalie Durand, Miss Georgina Hodson, and Mr. Lyster appeared. The opera was finely put upon the stage, and upon the whole may be said to have gone off, so far as the action and the mise en scene were concerned, very creditably for a first night.

As to the music, we thought the orchestra defective in some important particulars. The brass predominated sadly over the strings, and there were occasional palpable disagreements between the singing and the accompaniments, in regard to time. But it was a first performance, which is ever nothing but a rehearsal, and we must not make haste to be over-critical under such circumstances. A little, nay, a great deal more drilling in the orchestra, under the judicious direction of Mr. Meyer, will doubtless remedy the difficulties to which we have alluded.

Taken as a whole, the opera was very nicely rendered by the vocalists. We have not heard Mr. Frazer in so full, fine and fresh voice for years. He sang the telling music of his part with all the old feeling and grace which won him so much éclat in it when last with us. Particularly well did he sing his pretty ballad, "Then you'll remember me!" and the grand scene in which "The fair land of Poland" occurs. And no less successful was Mr. Stretton in the part of the Count. He gave the favorite song, "The heart bowed down," with artistic purity and effect. Mr. Lyster, whose fine bass voice had improved greatly in smoothness and rotundity since we last heard it, made a very good Devilshoof, and aided the general effect of the concerted pieces by his admirable skill in looking after the chorus. It is to his strenuous exertions that this opera has been brought out as well as it has been. Mr. Trevor made as much as the part was susceptible of out of the fop of the piece . . .

Miss Rosalie Durand, the prima donna of the company at the Gaiety, sustained the by no means easy part of Arline. This lady
possesses the charms of youth and beauty, being in face and
person strikingly lovely. To these she adds an evident
enthusiasm for her profession, which gives to her graceful
acting a charm that rarely invest that of an operatic performer.
Her attitudes, her poses, her movements, are all full of grace;
and as she never forgets, or permits her audience to forget,
that she is a part and parcel of the scene in which she is
acting, its life and spirit never for a moment falter while she
is on the stage. So she is one of the most pleasing actresses
we have ever had on our boards.

Miss Durand has a high soprano voice, of exquisitely delicate
quality, pure and sweet, and evidently cultivated in the best
school . . .

She sang "I Dreamt that I dwelt in Marble Halls" as no one but
Louisa Pyne has ever done in this city. Her brilliant rendering
of this favorite ballad deserved the enthusiastic encore it won.
Throughout, she sang accurately and effectively. In the scene,
which is, to our thinking, the gem of the opera, "Here at thy
feet," she was very fine, and her bird-like voice came out
deliciously in the quarter, (without accompaniment,) "From the
Hills." In the concerted music she needed a little more
energy, but this will come with use and practice, when she is
better acquainted with her audience, with whom she is sure to
be an established favorite.

Miss Georgina Hodson had a part which gave her no opportunity of
showing what she can do as a vocalist. That part, however, The
Gipsy Queen, she rendered better than we have ever before had it
done. In the afterpiece of "Antony and Cleopatra," she had a
better opportunity, and improved it. With Mr. Davidge, the
popular comedian, she played in this most charmingly, and made
a decided hit with her audience. She, too, is a great accession
to Mr. Crisp's Troupe, in the articles of beauty and grace, and
is already a favorite.

Mr. Davidge was well received, and made his mark. "He will do,"
was the concurrent sentiment of the audience.

Mr. Crisp being called for, made a very neat speech of thanks
and fair promises, and his assurances, as well as himself, were
received with evident confidence and satisfaction.

The second night of The Bohemian Girl came off better than the
opening night performance. The orchestra was more at one and the opera
went smoother.
Spring and Autumn, a comedy, opened on the evening of November 8, 1856. In the cast were John Davis, H. Bland, Fred Thayer, John English, Mrs. H. Howard, Miss Jessie Clark and Mrs. Caroline Myers. Po-ca-hon-tas, a burlesque, was introduced. The scenery was painted from daguerreotypes by Signor Alexander Boulet, using his vivid imagination. Miss Georgina Hodson played Po-ca-hon-tas. Miss Rosalie Durand was Capt. John Smith, Miss Jessie Clark was Poo-tee-pet and W. Davidge was Pow-ha-tan. Wallace was Rolf. The corps of Old Continentals appeared. This bill was repeated on November 9.

Mrs. W. H. Crisp made her first appearance of the season in Simpson & Co., on November 10, 1856. Others in the cast were Davis, Mrs. Henry Howard, Miss Jessie Clark and Mrs. Meyers. Po-ca-hon-tas was repeated. Crisp made his first appearance of the season on November 11 as Shylock in The Merchant of Venice, the first Shakespearean play of the season. Mrs. Crisp was Portia, Miss Hodson was Jessica, Howard was Antonio, Thayer was Bassanio, Miss Clarke was Nerissa and Messrs. Trevor, Carlton, Wallace, Vincent and Chippendale had other parts. Po-ca-hon-tas was repeated.

Simpson & Co. and Po-ca-hon-tas were repeated on November 12.

A review of these two pieces appeared in The Daily Picayune:

The elegant little comedy of "Simpson & Co.," was played here last evening with great smoothness and effect. Mr. Davidge and Mrs. Crisp played the Simpsons as well as we have ever seen them done, and as well as need be. Mr. John Davis, who is a very graceful and neat light comedian, was the Bromley, Mrs. Howard being Mrs. Bromley, and these parts were also very well played. Miss Jessie Clarke looked and acted prettily in that of Mrs. Fitzallan. The audience showed their appreciation of what is truly good by their continuous applause throughout the performance of this elegant little trifle.
"Po-ca-hon-tas," Brougham's famous new burlesque, which the author is still running at his own theatre in New York, improves nightly, as the performers get more and more used to their parts, and as the audience get more and more used to the piece. It is full of witty hits, and has been very cleverly localized by Mr. Crisp.

Good reviews were received for The Merchant of Venice also.

Mr. Crisp looked, read and acted the hard Jew most artistically. His was one of the best Shylocke we ever saw. Mrs. Crisp was truly admirable as Portia, in the casket and trial scenes especially. Mr. Thayer acquitted himself well in the part of Bassanio. It was one of the best played parts in the comedy. Mr. Howard (whose long black cloak in the trial scene we could not see the sense of,) was an excellent Antonio, and Mr. John Davis played Gratiano with much animation and spirit. Miss Clarke was a very pretty Nerissa, and Miss Hodson made a pleasing Jessica, introducing a song, which she sang very acceptably. And on the whole it was a most satisfactory Shakespearian revival. Let us have some more such.

Grandfather Whitehead was on the bill for November 13, 1856, with Davidge in the title role. Principal characters were Vincent, Bowes, J. Hickmott, Miss Jessie Clarke and Miss Myers. Po-ca-hon-tas was repeated with the Old Continentals.

Auber's opera Fra Diavolo opened on the evening of November 14, 1856. Frazer was Marquis of San Carlo, Stretton was Giacomo, Lyster was Lord Allcash, Trevor was Lorenzo, Davidge was Beppo, Miss Rosalie Durand was Zerlina and Miss Hodson was Lady Allcash. There was a full chorus in attendance. The evening concluded with Poor Pillicoddy, with Davidge as Mr. Pillicoddy, English as Capt. O'Scuttle, Miss Clarke as Mrs. Pillicoddy, Mrs. H. Howard as Mrs. O'Scuttle and Mrs. Myers as Sarah Blunt. Fra Diavolo was not well performed, according to the review it received:

Auber's comic opera of "Fra Diavolo" was elegantly put upon the stage here last night, so far as appointments and accessories
were concerned, and some portions of it were adequately rendered in the performance. But it was plain that it had been produced without anything like a sufficiency of rehearsal. "Fra Diavolo" is not an easy opera to present as it should be done; and it is, moreover, a piece that, if not well done, had better not have been attempted at all. At the French Opera House it would be subjected to at least three weeks' careful rehearsal before it would be allowed to go before the public.

Mr. Frazer, who is in better voice than ever, sang his part of the bold and gallant brigand, as he sings everything, artistically and satisfactorily. Miss Rosalie Durand displayed great talent in the admirable manner in which she achieved the difficult music of her part. The bed-chamber scene, "Yes, to-morrow," was sung and acted most charmingly, and the "Diavolo" song was beautifully rendered. Miss Hodson showed that she was capable of doing justice to the part of Lady Allcash, but fell short of accomplishing what, with more study and rehearsals, she would have performed. Messrs. Stretton and Davidge as the brigands, and Mr. Lyster as Lord Allcash, left us little to wish for, and Mr. Trevor, as Lorenzo, was as good as most of the performers of the part we have seen. But there was a lack of ensemble in the general performance of the opera, which was palpably to be attributed to its being prematurely produced. On its second representation, we hope the obstacles to its perfect success may have been, as they can be, removed.

**Rob Roy** was presented on November 16, 1856. Mr. Crisp was Rob Roy, Mrs. Crisp was Helen McGregor, Frazer was Francis Osbaldistone, Davidge was Baillie Nicol Farvie, Miss Rosalie Durand was Diane Vernon, Wallace was Dougalretur, Miss Duckworth was Mattie, Lyster was Major Galbraith, H. Howard was Rashleigh Osbaldistone and Misses C. Howard and Schoolcraft were Rob Roy's boys. Music included "My Love is like the red, red rose," "Comin' thro' the rye," "Tho' you leave me now in sorrow," "A Highland Lad by love was born," "Auld Lang Syne," "John Anderson my Joe John," and "Rob Roy Macgregor Oh!"

**Boucicault's comedy Old Heads and Young Hearts** opened on the evening of November 17, 1856, with Bland as Jesse Rural, Mr. Davis as Littleton Coke, Thayer as Lord Roebuck, Howard as Lord Pompion, Mrs.
Crisp as Lady Alice Hawthorn, Mrs. Howard as Countess of Pompion and Miss Cecilia Crisp as Kate Rocket. *Po-ca-hon-tas* concluded the evening.

Two new pieces were presented on November 19, 1856. A serio-comic drama entitled *Dominique the Deserter* featured Davidge as Dominique. Featured in *Midas* were two scenic effects by Mr. Boulet. Rosalie Durand was Apollo, in which she sang Jenny Lind's "Echo Song."

*Midas* was Mr. Davidge, Mr. Lyster was Sileno, Mr. Wallace was Pan, Miss Clarke was Mysa, Miss Duckworth was Daphne and Mrs. Meyers was Mysis. The pieces were repeated on November 20.

*Midas* received good notices:

Mr. Crisp produced the good old burletta of "Midas," last evening, in superb style. We have not often seen a piece, capable of scenic effect, so elegantly mounted... .

This piece is full of that good old fashioned music, which, a century ago, was in full vogue, but of which we know nothing now but by tradition. The air "Pray Goody, please to Moderate," as sung by Apollo (Miss Durand,) has ever been esteemed a gem, and it is given by this pleasing singer most delightfully. Davidge is very funny in his performance of *Midas*, and Miss M. Duckworth, as Daphne, sings her music in a full, rich contralto, to admiration. She introduces Wallace's fine song "The Star of Love," with great effect, and last night received an encore. Miss Durand's rendering of the famous "Echo Song" of Jenny Lind was a great hit. We have never heard it better done.

Another Shakespearean performance, under the name of *Katharine and Petruchio*, was presented on November 21, 1856. Mr. and Mrs. Crisp performed the title roles. *Lola Montez or The Pas de Fascination* followed, with Davidge as Michael Browski, Mr. Bland as Count Maffenuff, Vincent as Kyboshki and Miss Hodson as Katharine Kloper, in which role she sang "If I could have my way," and danced the Cachucha. *Midas* concluded the evening. *Rob Roy* and *Midas* were repeated on November 22.
The Lady of the Lake was presented on November 23, 1856. It was a close dramatic version of Walter Scott's poem, given in the exact language of the piece. Attention was given to scenery and costumes. Crisp was Fitzjames, Mrs. Crisp was Ellen, Miss Jessie Clarke was Blanche of Devon, Thayer was Lord Douglas and Howard was Roderick. Midas was repeated.

During this period the theatres were taxed, and some found the amounts too high. A petition was gotten up concerning the situation and the following comments were found in The Daily Picayune:

We notice, at the head of the bills of the different theatres of this city, a managerial request to their patrons and the discerning public generally, for their signatures to a petition that has been opened, earnestly requesting the Legislature of the State to relieve the theatres of a portion of the very onerous tax which, . . . is now laid upon them. The managers represent this tax as being $1,015 for their brief season of five or six months--$315 city tax, $200 State tax, and $500 Charity Hospital tax; and they urge that this is far out of reasonable proportion to the tax upon theatres in any other city in the country. For example, in New York, the tax is $500 for a season of twelve months; in St. Louis $100 for the same term; other cities in proportion, none exceeding $500, and the majority only $100.

This certainly does seem a heavy addition to the current expenses of our managers, during their brief season in our city. Could not a compromise be effected in some such way as this? Give each of the above claimants--the city, the State and the hospital--say $100, or $150, each or $500 proportionally divided among them.

The community, in very many ways, owe a debt to the managers of our places of public amusement. They afford us an agreeable source of enjoyment and recreation, and add, in no small degree, to the profit, as well as the pleasure, of large numbers of our citizens. . . . We hope the petition, which seems to us most reasonable, will be universally signed. (The Daily Picayune, November 25, 1856)

In late November, an unusual advertisement appeared for Crisp's
Gaiety:

Last evening there was quite a gathering, at the junctions of Gravier and St. Charles streets, to witness the first lighting up of the elegant arch, bearing the above inscription ("Crisp's Gaiety") in gas. It made a brilliant show, illuminating the whole vicinity most beautifully. The arch springs from two iron lampposts, placed at the curb stones on the two corners of Gravier street, made by the St. Charles Hotel and the National Telegraph Office. It is of iron, handsomely ornamented, and is to be bronzed or gilded, and surmounted by an eagle. The letters, which are about a foot in width, contain some three hundred jets, which are to be shut in, to protect them from the wind, by a casing of glass. The effect is very fine, adding materially to the "gaiety" of the neighborhood, and, indeed, forms quite an ornamental feature to the street. (The Daily Picayune, November 25, 1856)

A new piece, Helping Hands, was introduced on November 25, 1856. Bland was Lorenzo Hartman, Davidge was William Rufus, Davis was Hon. Galverly Hautbois, Howard was Lord Quaverly, Thayer was John Merton, Wallace was Isaac Wolff, Vincent was Lazarus Solomon, Hickmott was John, Mrs. Crisp was Margaret Hartman, Miss Hodson was Zilda and Mrs. Meyers was Booty. Po-ca-hon-tas was repeated. Helping Hands was repeated on November 26, with The Lady of the Lake.

Three selections, The Deserter, Lola Montez and Midas were presented on November 27, 1856.

Carl Maria Von Weber's opera Der Freischutz was introduced at the Gaiety on November 28, 1856. It had been in rehearsal for some time, special attention being given to scenic effects, costumes, and properties. Frazer was Rodolph, Stretton was Caspar, Lyster was Kuno, Trevor was Prince Ottaca, Vincent was Kilian, Harris was Zamiel, Miss Durand was Agnes, Miss Hodson was Anna, and Miss Duckworth was First Bridesmaid. The cast was augmented with huntsmen, villagers, peasants
and bridesmaids, portrayed by the members of the stock company. Der Freischutz was repeated on November 29. Mechanisms were by Mr. Steelman, properties were in the charge of G. Howard and costumes were by Mrs. Covington. The opera terminated with the sinking of Caspar and Zamiel into the infernal regions amid a show of fire. The pyrotechnist was Mr. Samuel. Der Freischutz was a great success, receiving a good review in The Daily Picayune:

... "Der Freischutz," was produced with every proof of having been most carefully and conscientiously prepared. The scenery, costumes, machinery, and all the appointments were of the best and most appropriate, and the result was that, with but a hitch or two, in the working of the scenes, incidental to a first representation, this difficult piece went off smoothly and effectively.

It was sung well, moreover, and here there was no "hitch" of any kind. The second scene in the first act furnishes the test of a singer's ability to do justice to Von Weber's music; and when one considers that this was the first time Miss Rosalie Durand ever attempted to sing a note of it before an audience, it must be conceded that she succeeded to admiration. The celebrated air, (Jenny Lind's chef d'ouevre,) "Softly sighs the breath of evening," ... was given by Miss Durand with great sweetness, feeling, accuracy and effect; and she sang the rest of the role very creditably.

Miss Hodson acted and sang the part of Anna very nicely, and greatly aided the ensemble, ... Miss Marie Duckworth headed the chorus of sixteen bridesmaids, ... most ably; and we have never heard that pretty morceau, "The Bridesmaids' Chorus," more satisfactorily performed. So was the famous "Huntsmen's Chorus," performed by the whole company, most of the principal actors "going on" in these scenes, by way of aiding the general effect. Mr. Stretton was a good Caspar, Mr. Frazer a most acceptable Rodolph, and Mr. Lyster and Mr. Vincent did their parts of old Kuno and young Kilian as well as need be.

Der Freischutz and Poor Pillicoddy were presented on November 30, 1856. The opera had not been planned for more than a few performances at this time but crowded houses caused it to be presented
December 1 again. It was preceded by Simpson & Co. Miss Matilda Heron, who had been performing in Memphis, was present at the December 1 performance. She opened in *Camille* on December 2, 1856. Howard played Mr. Duval, Thayer was Armand Duval, Carleton was Count de Varville, Chippendale was Gaston, English was Gustave, Mrs. H. Howard was Prudence, and Miss Duckworth, with a song, was Olympe. Miss Cecilia Crisp was Nichette and Miss C. Howard was Nannine. Robert Stopel's music was used in the production, as it had been the season before. Mr. Meyer's "Gaiety Offering," was also played, between the acts. Marie Duckworth sang the "Brindisi," (drinking song) from *Lucrezia*, in the first act.

*Camille* was a decided success. It brought forth the following comments from The Daily Picayune reviewer:

Despite the lowering appearance of the weather, at the time of the opening the doors, last evening, this theatre (The Gaiety) was attended by a large and fashionable audience, to welcome back to our stage that accomplished artist and general favorite, Miss Matilda Heron, in her own great part of *Camille*, . . . which she played with all the feeling, and, as it seemed to us, with more than the depth and intensity which marked her performance of the same character when last with us. As before, the audience were spell-bound under the influence of her powerful delineation of a woman's passion, especially in the scene with the elder Duval, in that with Armand, at the close of the fourth act, and in the dying scene.

This interesting play was put upon the stage in the most attractive and complete style. *Camille*’s boudoir, Olympe’s ball room and the cottage in the country, were beautifully and appropriately set, and the important accessories of dress and appointments were all consistent and comme il faut. The changes in the cast somewhat altered the old smooth course with which the piece was wont to glide off, but all will doubtless be right with more practice. Mr. H. Howard was very well as Duval, though hardly demonstrative enough under the feeling appeals of the unhappy *Camille*. Gustave was not buoyant or boyish enough. One would hardly take him for a
young lawyer just trusted with his first case. He should see Deligne play this part at the Orleans. The Prudence was too loud, bustling and demonstrative. A little study of this character, and its true relation to the other persons of the drama, especially to Camille, would result, we doubt not, in a great improvement in Mrs. Howard's delineation of it. The Nichette of Mrs. Crisp was prettily acted, but her language was not always audible.

For the rest, Mr. Thayer's Armand, Mr. Carleton's DeVarville and Miss C. Howard's Nanine were all that the most exacting audience could require.

Camille ran through December 3, 4, and 5 and was replaced with Masks and Faces on December 6, 1856. Miss Heron was Peg Woffington, Davis replaced Thayer in the part of Sir Charles Pomander, and H. Howard that of James Browne as Old Triplet. Vance was done by Carleton, Miss Lewis was Kitty Clive and Mrs. Myers was Mrs. Triplet. Humphrey Bland played Colley Cibber, Bowers played Quin and Hickmott played Snarl. Mrs. Crisp was Mabel Vance. Midas was also presented. Miss Durand was Apollo, Davidge was Midas, Mrs. Myers was Mysa, Misses Clarke and Duckworth were Nysia and Daphne, Lyster was Sileno and Wallace was Pan. Der Freischutz and Po-ca-hon-tas were performed on December 7.

A benefit was tendered Miss Heron on December 8, 1856, when she presented, for the first time in New Orleans, the play Medea. Howard was Creon, Thayer was Jason, Bland was Orpheus, Miss Laura was Lacson, Hickmott was Corinthina, Miss Clarke was Creusa and Mrs. H. Howard was Jante. Po-ca-hon-tas concluded the evening. Medea was well performed to a large audience:

Miss Heron produced her great play of "Medea," translated by herself, (not from the French of Euripides, but from the French of Legouvé,) and adapted to the American stage. The occasion
was this talented artist's benefit, and we were pleased to see a goodly array of the taste, beauty and fashion of our city present.

"Medea" was a decided success; though its first performance may be very materially improved upon, in our opinion, on a repetition, which, we may mention, takes place this evening. Miss Heron's style of playing the terrible heroine is of the deeply intense and highly passionate order. Her gestures, her poses, her situations, are all strongly effective, and she tells the revolting tale of Medea's despair and revenge with a fidelity to the tradition absolutely startling. But the audience lose much of the language of the part, through the too great subduedness of voice in which Miss Heron utters some of the finest passages. A little more distinctness in the parts that are absolutely necessary to be heard to give the auditor a true and connected idea of the story, would greatly enhance the completeness of the personation. . . .

The play went off very well, and the authoress was called out. . . .

A review in The Daily Picayune of the 10th noted that a subsequent performance of Medea was marked with greater distinctness of speech and greater smoothness. Medea played from December 9 through December 11, along with Midas and Po-ca-hon-tas.

About this time the operatic portion of the Gaiety company left New Orleans for engagements in St. Louis, Memphis and Cincinnati. They appeared at the Gaiety on December 12, 1856, in the second act of The Bohemian Girl, and the "Incantation Scene" from Der Freischutz, Masks and Faces was repeated.

The first performance of DeWalden's play Vice and Virtue, an adaptation with material reconstruction and revision of the French play "Les Filles de Marbre," (from which had been taken several versions under the title The Marble Heart,) was played on December 13, 1856. The piece was written expressly for and purchased by Miss Matilda Heron.
She played Marco and Marie, the embodiments of vice and virtue. Raphael was played by Fred Thayer, and Davis played Desgenais. The incidental music was composed by F. Lyster. *Dominique the Deserter* was the afterpiece.

*The Wreck Ashore* was played for the first time at the Gaiety on December 14, 1856. Miles Bertram was played by Crisp, Alice Bertram by Mrs. Crisp. Others in the cast were Fred Thayer, H. Howard, J. J. Wallace, W. B. Chippendale, Miss Jessie Clarke and Mrs. H. Howard. *Black Eyed Susan* was also presented with Davis as William, Davidge as Knatbrain, H. Howard as Admiral, J. L. Vincent as Jacob Twig, Mrs. Crisp as Susan and Mrs. Meyers as Dolly Mayflower.

A benefit was held for Miss Heron on December 15, 1856. She again played *Vice and Virtue*, which was well received on its first performance. These comments appeared in *The Daily Picayune*:

Mr. DeWalden, in the construction of Miss Matilda Heron's new play, "Vice and Virtue," is indebted to the original of "The Marble Heart," hardly more than as the borrower of a few hints of character. He has made in effect an entirely new and original play, his main idea having been, evidently, to enable Miss Heron to display her versatility of talent, in the personation of two diametrically opposite characters; one being the very personification of vice, in its most fascinating form, and the other that of virtue, in its simplest and sweetest.

This piece was performed on Saturday evening, with the most assured success... Miss Heron's *Marco* and *Marie* are played to perfection. One could hardly imagine that it were possible for the same actress to give such accurate renderings of two such antagonistic delineations. Even more than her *Camille* or her *Medea*, these must be fairly taken as stamped her as an artist of great genius. She is well supported in this play, by Mr. Thayer, who makes the most possible out of the *Raphael* of this version of the story, and by Mr. Davis, who, as the editor, *Desgenais*, gives much animation and force to the progress of the action. The other parts are comparatively secondary, but they are all adequately performed.
The Rough Diamond closed the evening, on December 15, 1856.

Vice and Virtue and Masks and Faces were the performances on December 16, 1856. By request, Camille was repeated on December 17. Stopel's "Camille Polka," and "Camille Mazourka" were performed.

Medea was presented on December 18, 1856. A play called Clari, followed, with Miss Heron in the title role. Members of the cast were Davis, Davidge, Howard, Carleton, Miss Clarke, Mrs. Howard and Miss Duckworth.

The School for Scandal was presented on December 19, 1856. Miss Heron took the role of Lady Teazle for the first time on any stage. Davidge was Sir Peter Teazle, Bland was Sir Oliver Surface, Crisp was Charles Surface, Thayer was Joseph Surface, Howard was Crabtree, Davis was Sir Benjamin Backbite, Mrs. Howard was Mrs. Candour, Mrs. Myers was Lady Sneerwell, Miss Jessie Clarke was Maria, Wallace was Moses, Carleton was Careless and Vincent was Trip. My Young Wife and Old Umbrella followed, with Davidge as Gregory Grizzle, and Miss C. Howard and Mrs. Wallace in the cast. The School for Scandal production was compared by The Daily Picayune with New York performances:

We doubt if in any one of the many New York theatre, as their companies are at present constituted, the comedy of "The School For Scandal" could have been more worthily presented than it was, as a whole, ... last evening. Mr. Crisp put it upon the stage in his usual complete and accurate style, and the cast, generally, was excellent. The performance of the comedy went off smoothly, and gave unmistakable proofs of being acceptable to the audience, who applauded it throughout. We have rarely witnessed a more decided success.

Camille and the "Camille" music by Stopel and Meyers were presented on December 20, 1856.

A dancer became part of the stock company and first performed
at the Gaiety on December 21, 1856. She was M'lle Katarine, recently from Her Majesty's and Drury Lane theatres in London. She danced the "Princess Polka." The melodrama Miller and His Men and the farce The Boarding School were the dramatic offerings of the evening.

Miss Heron took a benefit on December 22, 1856. School For Scandal was presented. M'lle Katrine danced. The Boarding School, featuring all the ladies of the company, closed the evening.

Miss Heron was re-engaged and played in Vice and Virtue on December 23, 1856. M'lle Katarine danced and the evening concluded with Miller and His Men, with music by Sir H. Bishop, the piece having several tableaux.

Miss Heron played Camille on December 24, 1856, with the "Camille" music by Stopel and the "Gaiety Offering Waltzes" by Mr. Meyer being played also.

On Christmas Night, Miss Heron played in Clari, followed by "Villikins and his Dinah" sung by Davidge. M'lle Katarine executed two popular dances and The Boarding School and Miller and His Men concluded the evening.

The Hunchback was presented on December 26, with Miss Heron as Julia. Mrs. Crisp was Helen, Howard was Master Walter, Davis was Modus and Thayer was Clifford. M'lle Katarine did a dance and The Two Bonnycasteis, with Davidge, closed the evening.

Miss Heron took a farewell benefit on December 27, 1856, before leaving for New York. She played Bianca in Fazio, or The Italian Wife's Revenge. M'lle Katarine did a dance; then the comedy The Barrack

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Room was presented with Mrs. Crisp as Clarisse de Crusac, Davis as Col. Ferrier, Bland as Marquis de Crusac, and Davidge as Sergeant Bernard, in which he sang "Soldiers, comrades, I have led to Glory."

Davidge took a benefit on December 28, 1856, in which he was featured in a new play, written for him by Charles Ware of New York and never played outside that city before. It was called Carnival Revolt. The strength of the company assisted Davidge in playing a comic part, singing a burlesque parody of "The Marseillaise." He also sang "Villikins and His Dinah" and played Mr. Toodles in The Toodles. Mr. and Mrs. Crisp played the Freeloves in A Day After the Wedding.

The first appearance of Mrs. Cherri, the comedienne, at the Gaiety was on December 29, 1856. She played in A Day in Paris, which she had performed seventy consecutive nights in the London theatres. For the first time, Mary Stuart, Queen of Scots was produced at the Gaiety. It was an adaptation of Sir Walter Scott's novel. Mrs. Crisp was Mary Stuart, Crisp was Lord George Douglas, Thayer was Lord Lindsey, Davidge was Sandy Macfarlain, and H. Howard was Lady Douglas. During the piece several tableaux were presented, "Lock Leven Castle by Moonlight," "Mary refusing to sign her Abdication," "Mary's Frugal Repast," "The Escape from Lock Leven Castle," and "Death of Lord George Douglas." The Barrack Room concluded the evening. The bill was repeated on December 30, 1856.

A Day in Paris, Mary Stuart, Queen of Scots and Black Eyed Susan were the performances on December 31, 1856.

The Village Story or Rough Hands with Gentle Hearts opened the
evening and the new year at the Gaiety on January 1, 1857. It featured new scenery by Mr. Boulet, and had Mr. and Mrs. Crisp as Giles and Phoebe with Davidge, Bland, Davis, Bowes, Howard Vincent and Mrs. H. Howard in the other roles. The rondo "When the Wind Blows" was performed. Mrs. Cherri sustained five characters in The Weathercock, and the evening concluded with the farce Bobtails and Wagtails.

The Village Story, a dance by M'lle Katarine, The Weathercock, and Mary Stuart were the presentations on January 2, 1857. The Village Story was repeated on January 3. A Day in Paris followed and the evening concluded with the first appearance on the English stage of Mr. C. Sage, formerly of the Theatre d'Orleans, appearing in the farce Monsieur Tonson.

The Varieties Association met in the club room of the Gaiety on January 5, 1857, at six o'clock. (The Daily Picayune, January 4, 1857)

The Vampire was presented for the first time at the Gaiety on January 4, 1857. It featured new scenery, machinery, costumes, etc., with Mr. and Mrs. Crisp as the Vampire and Lady Margaret. A Day in Paris was repeated, as was Sage in his part of Monsieur Morbleu in Monsieur Tonson. The Vampire, Monsieur Tonson, and A Day in Paris, with Mrs. Cherri in the five roles, were repeated January 5.

Thayer took a benefit on January 6. He was Charles in Beaumont and Fletcher's comedy The Elder Brother. Davis was Eustace. Bland was Miramont, and Miss Emma Court was Angelina. M'lle Katarine did a fancy dance and the evening concluded with a repetition of The Vampire.

A Roland for an Oliver featured Mrs. Cherri as Maria Darlington.
on January 7, 1857. Davidge was Mr. Mark Chase, Bland was Fixture, Davis was Hon. A. Highflyer, Carelton was Mr. Selbourn, Miss E. Courtland was Mrs. Selbourn, and Mrs. Meyers was Mrs.Fixture. The Vampire was the other presentation of the evening. A Roland for an Oliver and The Vampire were repeated the next night, the anniversary of the Battle of New Orleans. Mr. Meyer's orchestra played "Star Spangled Banner," and "Hail Columbia." A tableau, by Boulet, was displayed. It represented the Battle of New Orleans.

Sage took a benefit on January 9, 1857. He played his well-known role of Mons. Morbleu in Monsieur Tonson, aided by Bland, Davis, Wallace, Carelton, Mrs. Howard, Mrs. Meyers and Miss Ada Schoolcraft. Mrs. Cherri repeated A Roland for an Oliver. The Barrack Room was also presented with Mrs. Crisp as Clarisse, Bland, Davis and Davidge. Mlle Katarine danced and Mons. Carrier, favorite comedian of the Orleans Theatre, by the permission of Mons. Boudousquie, sang two of his popular songs.

Mrs. Cherri took her first benefit in America at the Gaiety on January 10, 1857. She appeared as Letitia Hardy in The Belle's Stratagem. The Rough Diamond, with Mrs. Crisp as Cousin Margery and Wallace as Cousin Joe, was also performed. Mrs. Cherri was the Little Jockey in the farce Youth, Love and Folly, in which part she sang songs.

Rake's Progress was performed on January 11, 1857. In it were Thayer, Davis, Davidge, Vincent, Wallace and Miss Courtney, Mrs. Howard and Mrs. Meyers. Mrs. Cherri appeared again as the Little Jockey in Youth, Love and Folly and The Toodles concluded the evening.
A complimentary benefit was given the Firemen's Charitable Association on January 12, 1857. The Soldier's Daughter opened the evening with Davis as Gov. Heartall, and Mrs. Crisp as Widow Cheerly. The Weathercock, with Mrs. Cherri in four characters, was presented. The Two Bonncastles closed the evening.

Mrs. Cherri was a strong sensation with her performance in The Belle's Stratagem on the occasion of her benefit. It was repeated on January 13, with Rake's Progress. M'llle Katarine did a fancy dance.

A complimentary benefit was given Mrs. W. H. Crisp by the artists of the Gaiety, on January 14, 1857. London Assurance was chosen as the opening selection. Bland was Sir Harcourt Courtley, Thayer was Charles Courtley, Davidge was Mark Meddle, Chippendale was Dolly Spanker, Carleton was Cool, Hickmott was James, English was Solomon Issac, Peters was Martin, Mrs. Crisp was Lady Gay Spanker, Miss E. Courtney was Grace Harkaway, and Miss Lewis was Pert. Meyer played the "Gaiety Offering Waltzes," and M'llle Katarine did a character dance. Mrs. Cherri repeated her character of the Little Jockey at the conclusion of the evening.

The next "star" to shine at the Gaiety was Miss Eliza Logan, tragedian. She appeared as Evadne on January 15, 1857. Supporting her were Crisp as Colonna, Thayer as Vicentio, H. Howard as Ludovico and Miss E. Courtney as Olivia. M'llle Katarine did a dance. The Boarding School concluded the evening. Miss Logan's Evadne was given with . . . great force, feeling and effect. The clear, well modulated musical voice of this accomplished actress, exactly adapted as it is to give expression to passages demanding the highest declamatory
talent to make them effective, and the judicious and appropriate action with which she accompanied the delivery of . . . the play, combined to render the personation one of the finest and most complete we ever witnessed.

Miss Eliza Logan appeared as Julia in The Hunchback on January 16. She was supported by H. Howard as Master Walter, Thayer as Sir Thomas Clifford and Mrs. Crisp as Helen. M'lle Katarine did a dance and My Young Wife and Old Umbrella, featuring Davidge, closed the evening.

Miss Logan appeared on January 17, as Adrienne. Davis was Count de Saxe, Howard was L'Abbe, Wallace was Duke, Bland was Michonnet, and Mrs. Howard was Princess. Then Miss Logan sang "The Marseillaise." Mrs. Cherri did her Little Jockey role. It was rather unusual to have two featured "stars" on at the same time. The following excerpt from a review by The Daily Picayune will give an idea of the type of acting performed by Miss Logan:

Miss Logan's most marked characteristic, as an actress, is the mind, the understanding, the appreciation, that strikingly and richly inform and imbue everything she does. She is never at fault in the philosophy, the meaning, the object and character of the part she plays. Thus her acting is ever a true illustration of the author's design, and an embodiment of his idea.

To this intellectual characteristic of her acting she adds the great charm of perfect elocution. Possessing a voice of large compass, exquisite sweetness and purity of tone, she has cultivated it most successfully, and brought it to the capacity of expressing every emotion that language is capable of, and that the practice of her art calls for, with a force and an effect rarely attained by an actress. Thus, in the more passionate passages, she never shrieks or screams, though her utterances of such parts of the drama never lack fire or passion. In this particular Miss Logan's style might well be adopted by her sister and brother artists as a model.

Though neither strikingly beautiful in face nor remarkably

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symmetrical in figure, Miss Logan's acting and gesture— the judicious use she makes of every feature and every member of face and person while on the stage— abundantly supplies the place of both those deficiencies. There is not an awkwardness of action in all she does, any more than there is in her enunciation. Intellectuality and refinement are the pervading, informing traits of all her performances, which always do much more than merely to excite and move and delight at the moment, giving, as they do, the utmost satisfaction to the reflecting and the judicious, while deliberately recalling them to mind. (The Daily Picayune, January 18, 1857)

Miss Logan was featured again in Adrienne on January 18 and then sang "The Marsiellaise." M'lle Katarine did a dance and the evening closed with The Miller and His Men. Miss Logan's performance of "The Marseillaise" was very effective. It received comment by The Daily Picayune reviewer:

Who has not heard and seen Miss Eliza Logan in her superb personification of liberty, the stirring chant of "The Marseillaise," that glorious anthem of freedom? They who have not have a rich treat in store. It is not the mere singing of the air, for Miss Logan does not aspire to the rank of a vocalist, nor to rival Parodi in the musical utterance of the tune; it is not simply declamation for the character given to the song by the composer is admirably preserved in her delivery of it; nor is it frantic, exaggerated action which makes it so impressive. It is neither singing, declamation, nor acting, alone, or either chiefly, that produces the effect; but is all these most skillfully, artistically and harmoniously blended.

The orchestra plays the air quite through, and as the last note of the chorus is struck, Miss Logan enters upon the stage, attired in white, with a tri-colored robe thrown gracefully around her person, and advancing to the front, commences the song, "Ye sons of France, awake to glory! Hark! what myriads bid you rise!" As she proceeds, she seems fired with the theme, and the fire proves electric, communicating itself to the audience, who can hardly restrain an expression of admiration at every line. And when she seizes the tri-colored flag, and kneeling beneath its folds, invokes the spirit and sentiment of freedom and patriotism which it embodies, she seems like the genius of liberty herself, who has descended from a niche in her own temple, to utter a passionate appeal against tyrants and their tyranty. [sic]

Miss Logan appeared in Lucretia Borgia on January 19, 1857.
Crisp played the Duke of Ferrara and Davis played Gennaro. Mrs. Cherri appeared for the first time in *Perfection*, as Kate O'Brien. Bland was Sir Lawrence, and David played Charles. M'lle Katarine did a dance and the evening concluded with *My Precious Betsy*.

Miss Logan was featured in Shakespeare's *Romeo and Juliet* on January 20, 1857, after which she sang "The Marseillaise." M'lle Katarine did a dance and the evening concluded with Mrs. Cherri in *Perfection*. Miss Logan played Juliet to one of the best houses of the season, and played it well. Thayer's Romeo was commented upon in The *Daily Picayune*:

Mr. Thayer's *Romeo* was impassioned and effective in the earlier scenes of the tragedy, but in the great scene at the close of the play, to our thinking, he lacked that sympathy with the situation, that fusion of all his powers, so to speak, with the sentiment of the character, which are requisite to impress the audience fully with its meaning and power. The part was well studied, and accurately read; but it wanted that completeness of embodiment which it requires experience and practice, as well as study, to display.

Miss Logan played Pauline in *The Lady of Lyons* on January 21, 1857. She repeated the singing of "The Marseillaise." M'lle Katarine did a dance and Mrs. Cherri played Maria Darlington in *A Roland for an Oliver*.

A ball was given at the Gaiety on January 22, 1857. It was announced in *The Daily Picayune* as the highlight of the season:

The great dress ball, to be given this evening at the Gaiety theatre by the gentlemen stockholders of that elegant establishment, will be the great feature, in this way, of the gay season of 1857 in New Orleans. Over five and twenty hundred invitations have been issued, and there is a good prospect of a brilliant throng of participants in the festivities of the evening. The theatre is to be thrown into a grand *salon de danse*, and the entire area of the auditorium and the stage being covered...
over with a floor, and the whole beautifully decorated and brilliantly lighted up. The music will be under the direction of Mr. Meyer, whose band of performers will be greatly increased for the occasion. There will be a sumptuous supper furnished by the givers of the ball, to be served up in the elegant club room, in the basement of the theatre--into which, by the by, for the first time the ladeses [sic] will have an opportunity of taking a peep. (The Daily Picayune, January 22, 1857)

Since the ball was an unusual occurrence at the Gaiety, and since it was put on in such a grand style, a full account follows:

The grand dress ball, given by the stockholders of the Gaiety theatre, at that elegant establishment, on Thursday evening, under the management of a committee of gentlemen, selected by the stockholders, was a most magnificent and successful affair.

The audience portion of the theatre and the entire stage were thrown into a spacious salon de danse, being floored over on a level with the stage, and affording space for some three thousand people to promenade and dance. The auditorium was brilliantly lighted with the usual chandeliers, and a great many additional burners. The space behind the proscenium was covered over, tent-like, with pink and white drapery, and was also brilliantly illuminated. At the extreme rear of this pavilion was a beautiful classic scene, painted for the occasion, by Mr. Boulet, the accomplished artist of the theatre; and arching over that end of the stage was a semicircle of gas jets, forming the words "Vive la danse." Wreaths of evergreen and many-colored flowers were festooned all around the galleries, and greatly heightened the splendid effect of the coup d'oeil.

The dressing-rooms of the theatre, in the rear of the stage, were appropriated to the ladies, who thus obtained a "peep behind the scenes" they probably never enjoyed before.

The company began to assemble at about 9, and soon the private boxes and the dress circle displayed a charming array of beauty, taste and fashion. The spacious floor spread out before them soon began to fill up, and when 10 o'clock arrived, there were numerous couples whirling through the mazes of the giddy waltz. The music (Mr. Robert Meyer's Gaiety's orchestra, greatly enlarged, and led by him) was stationed in the second tier of boxes, and was most admirable. A grand march was the signal for the dancers to take the floor, and then came quadrilles, or waltzes, polkas, exquisite mazourkas, schottishces, redowas, varsovias, Esmeraldas, five step waltzes and Siciliennes, to the number of twenty-four. As the house filled, it became rather nice business to dance, and for an hour or two the floor presented a
striking example of the pursuit of pleasure under difficulties. All this time, the audience part of the house was filled with lookers-on, admiring the gay and animating scene, apparently, with equal zest with that the participants felt. From the front row of the dress circle to the ceiling of the theatre it was literally filled, while the floor presented the appearance of a solid mass of humanity.

A sensible diminution was created, about half-past eleven o'clock, by the opening of the supper room, towards which there commenced a procession of ladies and their attendants, winding their way down the stairs, and entering the elegant club room of the stockholders, who were there to receive and welcome them to a most sumptuous supper. This room, which is semi-circular in shape, in addition to its usual elegant and tasteful decorations was ornamented for this occasion, in the most superb manner. The pillars sustaining the ceiling were entwined with wreaths of flowers of every hue, relieved by a back ground of magnolia leaves, and festoons of the same adorned the walls of the apartment all round. A row of brilliant gas jets, running the whole length of the richly spread tables, had been introduced for the occasion, and joined with the chandeliers of the room, made the whole scene a blaze of light, displaying the features, forms and toilettes of the ladies in the most attractive style. The supper was provided under the supervision of the gentlemen composing the committee, by Messrs. Hall and Hildreth, of the St. Charles Hotel, which is the same as to say that nothing was lacking in that part of the festival. All the luxuries, delicacies and necessaries of the season were there in the most profuse abundance, and the arrangements for the service of the feast were most perfect. No one could express a wish that was not immediately gratified, and the fullest satisfaction, contentment, and delight, were expressed on every hand.

As the hours passed off, the salon de danse presented greater facilities for dancing, and there was a gay succession of enjoyments, in this kind after supper. The supper room continued open until the close of the ball, and there was no falling off there in the zest with which the fête was enjoyed, any more than there was overhead. The affair was kept up to the last, with unflagging spirit, both by the ladies and the gentlemen; and when the hour arrived for parting, the general sentiment was, "what a glorious time we have had!"

To the indefatigable exertions of Mr. Crisp the greatest praise is due, everything in the actual getting up of the ball having been done under his immediate personal supervision. The decorations, so full of taste in design and in execution, the beautiful arrangement of the lights, not only in the
theatre but in the supper room, and in fact the whole effect of the affair, in all its details and combinations, were such as to reflect upon him the greatest credit. He demonstrated on this occasion not only that he has an elegant and most eligible place for a first class ball, but that he fully understands, and is willing as well as able to do whatever is necessary to make such an affair everything the most fastidious could desire it to be.

There might be many columns written in detailed description of the elegant and tasteful toilettes, the graceful dancing, the sprightly and witty conversation, the delightful joyousness, the universal gaiety, which were the prevailing and characterizing features of this charming soiree, but we must leave them to the recollection of those who participated in the scene, and to the imagination of those who were not so fortunate. In closing our very imperfect description of the affair, we can only say it was in every way worthy of the gallantry of the gentlemen who gave, and of the brilliant party which took parts in it. (The Daily Picayune, January 24, 1857)

Miss Logan took a benefit on January 23, 1857, performing in The School For Scandal. The orchestra played "Eliza Logan's Schottisch," composed and dedicated to her. She then sang "The Marseillaise" and the evening concluded with the farce My Young Wife and My Old Umbrella.

The Italian Bride was presented on January 24, 1857. It was a piece written expressly for Miss Logan by S. Y. Levi, Esq. She played Venetia, Davis was Hugo and Howard was Lorenzo. Miss Logan then sang "The Marseillaise," after which Mlle Katarine did a dance. The orchestra played "Eliza Logan's Schottisch," and the evening concluded with The Boarding School.

The last night of the engagement of Eliza Logan was January 25, 1857. She played in The Lady of Lyons. Mlle Katarine did a dance. The evening concluded with Lucretia Borgia.
Immediately on the heels of Eliza Logan came Miss Jane E. Davenport, who began an engagement on January 26, 1857. She was lauded as a result of her engagements in New York, Boston and Philadelphia as the "Queen of the Stage." She appeared at the Gaiety in her celebrated role of the Countess, in Sheridan Knowles' play, Love. Davis was Huon, Howard was the Duke, Mrs. H. Howard played the Empress and Miss E. Courtney was Catherine. M'lle Katarine did a dance and the evening concluded with the first performance at the Gaiety of the farce Petticoat Government, with Davidge as Hectic and Mrs. H. Howard as Mrs. Carney. Miss Davenport was well received:

Miss Jane E. Davenport . . . was received with the warmest favor by a highly fashionable and appreciative audience. The applause which attended her personation of Sheridan Knowles's proud Countess was constant and enthusiastic. The part has never had an abler representative than this accomplished actress. She evinces, in its performance, the possession of true genius, eminent talent, thoughtful study, long practice and high professional ambition. . . .

. . . The audience manifested their satisfaction throughout, and at the close called out the star of the evening twice, who as many times appeared before the curtain and curtseyed her thanks.

Miss Davenport appeared as Adrienne on January 27, 1857, with the same cast as when Miss Logan played the part. M'lle Katarine did a dance and Petticoat Government was repeated. Miss Davenport's Adrienne was well done, though causing no excitement:

Miss Davenport did the part of Adrienne the full degree of justice of which it is susceptible. Her acting, in whatever she does, is most artistic. She is a thorough-bred artiste. . . . Her voice is modulated, her style cultivated, her form and features trained, to the work of producing the most finished picture possible, and she always succeeds. Led away by no temptation to substitute impulse or impetuosity for the
carefully studied and well considered rendering of the part she assumes, she rarely astonishes, seldom greatly excites, yet always satisfies and contents.

Miss Davenport played many of the parts Matilda Heron had just performed during her engagement. The Hunchback was presented on January 28, 1857. Mrs. Crisp was Helen. M'lle Katarine danced and the evening concluded with My Precious Betsey, with Davidge as Bobtail, Davis as Mr. Wagtail, Mrs. Howard as Mrs. Wagtail and Miss E. Courtney as Mrs. Bobtail. In rehearsal was Miss Davenport's new play, Mona Lisa.

Tom Taylor's Masks and Faces was played on January 29, 1857, with Miss Davenport as Peg Woffington. Mrs. Crisp was Mabel Vance, Davis was Sir Charles, Bland was Colly Cibber, Howard was Triplet, and Carleton was Ernest Vance. M'lle Katarine did a dance and then Mrs. Cherri did her five characters in A Day in Paris.

A benefit was given Miss Davenport on January 30, 1857. She played in a new play, translated for her from the French, called Mona Lisa or Da Vinci's Masterpiece. She assumed the role of Therese, with Mrs. Crisp as Marguerite. M'lle Katarine did a dance. Poor Pillicoddy concluded the evening. Mona Lisa was repeated the next evening. Davidge sang "Villikins and his Dinah," and "Ye Dismal Patient." M'lle Katarine then danced and Mrs. Cherri did her five characters in The Weathercock, with Davis as Tristam Fickle and Bland as Briefwit. Mona Lisa made a hit at Miss Davenport's benefit, which had a crowded house.

Eliza Logan returned to the Gaiety on February 1, 1857, to
perform in *The Italian Bride* and *Pizarro, or the Death of Rolla*. In the latter, Mrs. Crisp was Cora, Crisp was Rolla, Howard was Pizarro and Miss Logan was Elvira. Between the pieces M'lle Katarine danced "The Sailor's Hornpipe."

Miss Davenport was presented in a play called *Camille*, translated and adapted by her, and supposedly different from the plays by that name performed by Miss Logan and others. It was performed on February 2, 1857, with Davis as Armand Duval, Davidge as St. Frivolo, Thayer as Count de Varville, Howard as Mons Duval, Carleton as Gustave, Wallace as Gaston, Miss E. Courtney as Helen, Miss Cecelia Crisp as Michette and Mrs. H. Howard as M'me Babilland. It was repeated February 3. Despite the fact that Matilda Heron had just recently performed *Camille*, there was a large audience to witness Miss Davenport's performance. The play was found to be little different from the version played by Miss Heron, however.

This elegant theatre was attended last evening by a large and fashionable auditory, the occasion being the first performance of Miss Davenport's version of the "Dame aux Camellias," of the younger Dumas. It differs much less from the other, recently so successfully played on the same boards, than we had been led to expect. Were it not that the audience, by a few added passages, were several times informed during its progress, that the heroine was only a coquette, there is nothing in the action of the piece to rebut the impression that the *Camille Gauthier* of Miss Davenport is identical with the *Marguerite Gauthier* of Dumas. There is the same gaudily bedecked boudoir, the same free and easy supper and dance, the same M'me Prudence, under the name of M'me Babillard called from out at [sic] window to join the party, with Armand, the same melancholy scene with the elder Duval, in which *Camille* is urged not to disgrace his family by retaining her hold upon the affections of his son, the same borrowing of money on one of her admirers to enable her to live with the other, an allusion, in the fifth act, to the withdrawal of his patronage from her by a Duke, and the same compunctions on her death bed.
Miss Davenport, as we have repeatedly said, is an actress of consummate finish, and a perfect mistress of her art; and whatever she does is done with a grace and an elegance that stamp her an artiste. Her Camille is characterized by all qualities for which we have given her credit, when alluding to her other performances. Her poses, her gestures, her declamation, are all admirably dramatic, and if she do not always move her audience to rapturous outbursts of applause, she challenges their admiration, and satisfies their judgment, by the accuracy and finish of her acting. Taking her Camille of last evening, as a test, we should say that it affords a fair illustration of her talent in portraying an emotional character.

The new cast of this drama is, in some respect a change for the better. Mr. Davidge makes a good St. Frivole, whose part, in the other version, is merged in that of Gaston. Mr. Thayer, who, in this piece, has relinquished the role of Armand to Mr. Davis, made quite a feature of that of DeVarville, which we have never seen made of it before. He was excellent in the scene that closed the fourth act, and received one of the most enthusiastic rounds of applause of the whole evening. Mr. Davis played Armand, in the main, understandingly and effectively, and the piece went off, as a whole, quite smoothly. As usual at this theatre, it was superbly put upon the stage.

(The Daily Picayune, February 4, 1857)

Miss Davenport repeated her Mona Lisa on February 4, 1857. M'lle Katarine danced and the evening concluded with Shocking Events, with Mr. Davidge as Griffinhoof.

Miss Davenport played Masks and Faces on February 5, 1857. M'lle Katarine danced and the evening concluded with Shocking Events.

A farewell benefit was given Miss Davenport on February 6, 1857. The Stranger had her cast as Mrs. Haller. Crisp was the Stranger and Davidge was Solomon. Miss Katarine did a dance. The evening concluded with The Honeymoon, with Miss Davenport as the Duchess, Mrs. Crisp as Volante, Crisp as Duke Aranza and Davis as Rolando. Miss Davenport had a full house for her benefit.

Miss Davenport chose Charlotte Corday in which to close out
her engagement at the Gaiety on February 7, 1857. She played the title role. M'ille Katarine did a dance and the farce Bobtail Versus Wagtail closed the evening.

Miss Eliza Logan was engaged again for several nights beginning on February 8, 1857. She played in Adelgitha, after which M'ille Katarine performed a dance. The evening concluded with Don Caesar de Bazan. Don Caesar was played by Crisp, Bland played the Marquis, Carleton played the King of Spain, Howard played Don Jose, Mrs. Crisp played Maretian and Mrs. Howard played the Marchioness.

Miss Logan played Mariana in Knowles' The Wife, with Crisp as Julian St. Pierre, on February 9, 1857. The Spectre Bridegroom concluded the evening with Bowes as Old Aldwinkle and Davidge as Dickory.

The tragic play Evadne or the Statue was performed on February 10, 1857. Black Eyed Susan was played to conclude the evening. Miss Katarine danced and the entire company performed the "Orlop Hornpipe."

Miss Logan played Margaret Elmore in Love's Sacrifice on February 11, 1857. Bland was Matthew Elmore, Davis was St. Lo, Thayer was Eugene de Lorme and Howard was Paul Lafont. Miss Katarine danced. The Boarding School concluded the evening.

Ion, Sergeant Talfourd's play, was presented at the Gaiety for the first time on February 12, 1857. Miss Logan had the title role. She then rendered "The Marseillaise," after which M'ille Katarine danced. The Barrack Room was the final presentation of the evening, with Mrs. Crisp as Clarisse de Cruzac, Davis as Col. Ferrier, Bland as Marquis, and Davidge as Bernard, in which part he sang "Soldiers, comrades, I
have led to glory." Audiences were induced to attend the theatre that
night by the following announcement:

Ion, in Sergeant Talfourd's great classical tragedy of that
name, has never had a more fitting representative than Miss
Eliza Logan, who appears in that fine part this evening. Its
eloquent poetry flows most deliciously from her lips, and she
portrays the character with superior dignity, refinement and
effect. Rarely has the lover of the lofty and pure drama so
eligible an opportunity of enjoying it as this announcement
affords. . . .

Miss Logan took a benefit for her last appearance of her
engagement on February 13, 1857. Fazio was chosen for the opening
selection, after which Miss Logan performed "The Marseillaise." Miss
Katarine danced and The Honeymoon concluded the evening. Miss Logan
had a full house. When she was called before the audience, one of the
stockholders handed her an envelope containing money. She was to leave
the next day for engagements in the West and North. (The Daily
Picayune, February 15, 1857)

James Anderson and Miss Agnes Elsworthy were supposed to
perform on February 14, 1857 but due to the grounding of the steamboat
the Black Warrior, they did not arrive. Miss Logan performed instead,
in The Stranger. Miss Katarine danced and Don Caesar de Bazan closed
the evening.

The tragedian James Anderson appeared at the Gaiety following
a brilliant European tour on February 15, 1857. Miss Agnes Elsworthy
accompanied him. Ingomar, written for and originally produced by
Anderson at the Drury Lane in London, opened the evening. Davidge
performed "Villikins and his Dinah." Miss Katarine did a dance and
the evening concluded with The Spectre Bridegroom.
Departing from the original intent of producing only light, comic pieces, Crisp presented Mr. Anderson in *Hamlet* on February 16, 1857. Miss Elsworthy was Ophelia and Crisp played the Ghost. Mrs. Crisp was Gertrude, Howard was Claudius, Bland was Polonius, Davis was Laertes, Thayer was Horatio and Davidge was the Grave Digger. Miss Katarine did a dance and the evening concluded with *Slasher and Crasher*.

The production of *Hamlet* was reviewed in *The Daily Picayune*:

This elegant theatre was crowded to its utmost fullness last night, when Mr. Anderson and Miss Elsworthy made their second appearance. The play was "Hamlet," and it was well cast to the strength of the company, and finely put upon the stage, as a whole. Mr. Anderson's *Hamlet* showed careful study, thoughtful analysis and scholarly taste; and beauties of rare excellence marked the performance throughout.

For the rest, Miss Elsworthy was pleasing as Ophelia, Mr. Crisp's *Ghost* was admirable; the *Horatio* of Mr. Thayer was a sensible and adequate performance, and Mrs. Crisp, as the *Queen*, was as she always is, entirely satisfactory. Mr. Davidge gave the humor of the *Gravedigger* its fullest breadth, and Mr. Vincent was an excellent *Ouric*. [sic] Mr. Davis was too light for *Laertes*, which is not a genteel comedy part; and Mr. H. Howard's *Claudius* would have been better had he remembered the text in some important passages.

The tragedy was very favorably received by the crowded auditory, throughout.

*Richard III* played on February 17, 1857. Anderson was Richard III, Miss Elsworthy was Lady Anne, Mrs. Crisp was Queen Elizabeth, Davis was the Earl of Richmond, Bland was Henry VI, and Thayer was Buckingham. Miss Katarine danced. *Slasher and Crasher* closed the evening. *Richard III* did not go smoothly:

Shakespeare's and Colly Cibber's stirring tragedy of "Richard the Third," was played here last night, to another crowded house. Mr. Anderson's *Gloster* gave great satisfaction, and was applauded at every point, and deservedly so, as it is certain we have rarely had a better personation of "the
crook-backed tyrant," in these latter days, than Mr. Anderson's; rarely one that would better stand the test of criticism. It is full of beauties, . . .

The short notice at which this great play was necessarily put upon the stage, prevented the careful study and the perfect preparation it imperatively demanded; and, though it was magnificently costumed, and all the stage effects were appropriate and accurate (including a handsomely executed new scene by Boulet, representing Bosworth Field, at the end of the battle), the piece was inadequately cast in some of the minor parts, and showed lack of preparation and rehearsal. We forbear to particularize. But Miss Elsworthy as Anne, Mrs. Crisp as Elizabeth, and Mr. Bland as Henry, left the audience nothing to wish for in the performance of their several parts.

Othello was presented on February 18, 1857, Anderson having the title role and Miss Elsworthy playing Desdemona. Mrs. Crisp was Emelia. Miss Katarine did a dance. Davidge was featured in My Young Wife and My Old Umbrella as Gregory Grizzle.

The Gaiety Opera Troupe returned to New Orleans in mid-February after a successful tour of the up-river cities. (The Daily Picayune, February 19, 1857)

King Lear was presented on February 19, 1857, with Anderson as Lear, Miss Elsworthy as the Fool, Howard as Kent, Carleton as Albany, Bland as Gloster, Thayer as Edmund, Davis as Edgar, Davidge as Oswald, Mrs. Crisp as Cordelia, Mrs. Howard as Goneril and Mrs. Davis as Regan. Miss Katarine did a dance and The Boarding School closed the evening.

Miss Agnes Elsworthy took a benefit on February 20, 1857, at which time she played Pauline in The Lady of Lyons; Anderson played Claude Melnotte. Miss Katarine did a dance and then Anderson and Miss Elsworthy were featured in Katharine and Petruchio.

Mr. Anderson took a benefit on February 21, 1857. He played
Evelyn in *Money*. Bland was Sir John Vesey, Thayer was Dudley Smooth, Wallace was Stout, Davidge was Mr. Graves, Davis was Blount, and Howard was Glossmore. Miss Elsworthy was Clara Douglas, Mrs. Crisp was Lady Franklin and Miss E. Courtney was Georgiana Vesey. Miss Katarine did a dance, after which Mr. Anderson and Miss Elsworthy appeared as Delaval and Clara in *Matrimony*.

The Gaiety Opera Troupe began performing at the theatre, after their tour on February 22, 1857, with *Po-ca-hon-tas*. Miss Rosalie Durand and Miss Georgina Hodson were favorites. The *Robbers* featured James Anderson as Charles de Moor and Miss Elsworthy as Amelia.

*Macbeth* was performed on February 23, 1857. Anderson had the title role; Crisp was Macduff, Stretton was Hecate, Miss Elsworthy was Lady Macbeth, Miss Rosalie Durand was First Witch, Miss Georgina Hodson was Second Witch, and Miss Marie Duckworth was Third Witch. The evening concluded with *Anthony and Cleopatra*, with Davidge as Anthony and Miss Hodson as Cleopatra.

*Midas* and *Po-ca-hon-tas* were presented on February 24, 1857, preceding a Mardi Gras evening ball given by the Mistick Krewe of Comus.

Mr. Anderson and Miss Elsworthy continued their engagement at the end of February and the beginning of March with such plays as *The Robbers*, *Macbeth*, *Ingomar*, *Hamlet* and *Cloud and Sunshine*. The latter had special scenery done by Mr. Boulet, new costumes and properties. Miss Katarine did a dance almost nightly and *Po-ca-hon-tas*, *Poor Pillicoddy*, *Midas*, *Shocking Events*, and *The Swiss Cottage* rounded out the evenings' performances.
At one o'clock on March 4, 1857, the Gaiety was used for the annual oration by the Fire Department. Cloud and Sunshine, considered Mr. Anderson's best performance of his engagement, was repeated with Po-ca-hon-tas. Special music was played in honor of the inauguration of the new national administration. This was the first matinee performance at the Gaiety.

A benefit was given Mr. Anderson on March 6, at which time Cloud and Sunshine, having gained great popularity, was again performed. Matrimony was the other play of the evening.

Mr. Anderson and Miss Elsworthy were engaged for another week, during which time they performed in Virginius, The Lady of Lyons, Money, The King of the Commons, and The Elder Brother. Other presentations were The Loan of a Lover, The Turin family with dances, exercises and military movements, Midas, Po-ca-hon-tas, and The Spectre Bridegroom.

Mr. Anderson took a farewell benefit on March 13, 1857. King of the Commons, The Elder Brother, and a dance by Miss Katarine were the performances of the evening.

The Keller Troupe began an engagement at the Gaiety on March 14, 1857. They performed their "Living Pictures," depicting famous sculpture and poetry. A musical spectacle, performed for the first time in New Orleans, was introduced. Called Oberon, it was an adaptation for the Kellers of Von Weber's opera. The music was arranged by M. Muller. Oberon was played by Miss Durand, Titania by Miss Hodson, and Sadoc by Davidge. The whole dramatic corps participated. Misses Duckworth, Higgins, Howard and Schoolcraft were fairies of Oberon's
court and Thayer was the Sultan of Tunis. Bland was the Caliph of Bagdad. Miss Hodson and Miss Durand sang a duet during the piece, "I know a bank," and Miss Durand sang the "Echo Song." Miss Hodson sang "Where the bee sucks," and Miss Durand sang "I'm King of the Fairy Band." The tableaux presented by the Keller Troupe, some in Oberon, were "Aurora and the Night," "Venus Received in Cytherea," "Shower of Gold," "Four Seasons," "Battle of the Amazons," "Olympian Banquet," "Fay of the Roses," "Washington's Monument," and "Freedom." Other members of the cast of Oberon were Howard as Emperor Charlemagne, Davis as Crusader, Davidge as an officer of the Harem, Miss Courtney as the Calif's daughter and Mrs. Howard as her nurse. Miss Katarine was the principal dancer.

Oberon and "The Living Pictures" played continuously for a week, then gave way to The Naiad Queen on March 20, 1857, on the occasion of a benefit for M'me Keller. Some of the "living pictures" were repeated. The Naiad Queen had nine tableaux. Miss Durand was the Naiad Queen, Miss Hodson was Corraline and Davidge was Schnapps. The tableau "Cain and Abel" was performed, after which the evening concluded with the "living pictures," "Washington Crossing the Delaware." M'me Keller had a fine house at her benefit. The Naiad Queen was considered superbly put on the stage. All went smoothly and well. The Naiad Queen and the "Living Pictures" were repeated from March 21 through March 23.

The Keller Troupe produced another spectacle, Lucifer's Daughters on March 24, 1857. Davis played Lucifer and Misses Lewis,
Courtney, Kate Duckworth, C. Howard, Higgins and Katarine played the daughters. Mrs. C. Meyers was Mrs. Cerebrus and Wallace was her husband. Miss Marie Duckworth sang some songs during the production, in which Vincent, Davidge, Carleton and Mrs. Howard also had parts. Altogether nine tableaux were presented during the evening, including "Washington's Entry into Trenton." Lucifer's Daughters was repeated on March 25, 1857.

Oberon was repeated March 26 and 27, 1857, the latter date being the farewell benefit for Louis Keller. The evening concluded with the tableau "The Battle of Bunker Hill." It was the last performance of the Keller troupe that season.

Mr. Davidge took a farewell benefit on March 28, 1857. Guy Mannering was presented, with Davidge as Dominic Sampson, Lyster as Gabriel, Davis as Col. Mannering, Wallace as Dirk Hatterick, Mrs. Crisp as Meg Merilles, Miss Durand as Julia Mannering, Miss Hodson as Lucy Bertram and Miss Marie Duckworth as the Gypsy Girl. The other offering of the evening was The Jolly Cobbler with Davidge as Christopher Strap.

A complimentary benefit for Mr. Edward Wischamann was given at the Gaiety on March 29, 1857. The German Opera and Dramatic Company appeared in The Bride and Lorenz and His Sister. In addition, several musical selections were rendered by members of the company. Some of the members of M'me Anna De La Grange's Italian Opera Company volunteered, M'me Sidenburg, Signor Fafanelli, and Signor Ceresa. Miss Durand of the Gaiety also performed.
Continuing with a series of benefits, Mr. Bland took his on March 30, 1857. A new historical drama, never acted in New Orleans before, was presented. It was entitled *Robespierre or Two Days of the Reign of Terror*. Mrs. Crisp, Miss Courtney and Miss Lewis, Bland, Howard, Carleton and Davis appeared in it. *Naval Engagements* opened the evening, with Bland as Admiral Kingston, Mrs. Howard as Mrs. Pontifex and Miss Courtney as Miss Mortimer. Also presented was a piece called *The Grumbling Englishman*, by Colman the younger. Bland played Megrim, Vincent played James and Miss Lewis played Annette.

Mr. J. J. Wallace took a benefit on March 31, 1857. W. P. Smith volunteered his services. This was the first night of the drama *Lafitte, or The Battle of New Orleans*. Wallace played Lafitte. Miss Katarine did a dance and the evening concluded with *Mr. and Mrs. Peter White*, Smith playing Peter and Bland playing Major Pepper.

The Gaiety Operatic Troupe left New Orleans on March 31, to play engagements in Natchez, Vicksburg, Memphis and St. Louis. (*The Daily Picayune*, April 1, 1857)

Mr. Davis took his benefit on April 1, 1857. *Lucille or The Story of a Heart*, was presented with Mrs. Crisp as Lucille, Davis as St. Cyr and Mrs. Davis as Julie. Miss Marie Duckworth sang a song and Miss Katarine danced. The evening concluded with *Luke, The Laborer*. Davis was Philip, Bland played Luke, Howard was Farmer Wakefield, Mrs. Howard was Dame Wakefield, Wallace was Mike, Vincent was Bobby Trot and Miss Courtney was Clara.

Mrs. Crisp was given a benefit on April 2, 1857. W. P. Smith
volunteered his services and appeared as Jacques Strop, in *Robert Macaire*, the concluding piece of the evening. Others in this selection included Crisp as Robert. The evening opened with *The Bride of Lammermoor* with Crisp as Edgar Ravenswood, Davis as Bucklaw, Bland as Caleb, Carleton as Colonel Ashton, Mrs. Crisp as Lucy Ashton, Mrs. H. Howard as Lady Ashton, and Mrs. Davis as Dame. Miss Marie Duckworth sang a song and Miss Katarine did a dance.

Mr. Thayer had a benefit at the St. Charles Theatre on April 3, 1857. He planned to leave his home in New Orleans, possibly to remain on the stage in other cities. He played Raphael in *The Marble Heart*. Mrs. Gladstane was Marco. Thayer and Mrs. Nagle performed in a never-before-done interlude called *Opposite Neighbors*. Mr. DeBar and Mr. Bowers then appeared as *Robert Macaire* and Jacques Strop.

Mr. Vincent was tendered a benefit on April 3, at the Gaiety. Mrs. Crisp read passages from Longfellow's poem, "Hiawatha"—"The Wooing," "The Famine," and "The White Man's Foot." Miss Katarine did a dance, after which *The Boarding School* was performed. The evening concluded with *Boots at the Swan*, with Vincent, Davis, Carleton and English.

The Gaiety was closed for a few nights, beginning on April 4, to make preparations for the grand operas to be given by the Corradi-Setti Italian Opera Troupe. (*The Daily Picayune*, April 4, 1857)

A meeting of *La Variété* Association was held in the club room of the Gaiety theatre on April 8, 1857. (*The Daily Picayune*, April 8, 1857)
A benefit was tendered Mr. Crisp on April 9, 1857. The Merchant of Venice opened the evening. Crisp was Shylock, Davis was Bassanio, Bland was Antonio, Carleton was Gratiano, Wallace was the Duke of Venice, Hickmott was Salario, English was Salarino, Miss Duckworth sang a song as Lorenzo, Chippendale was Launcelot Gobbo, Mrs. Crisp was Portia, Miss E. Courtney was Jessica and Mrs. Davis was Nerissa. The other production of the evening was Don Caesar de Bazan. Crisp was Don Caesar, Bland was Marquis de Rolonde, Davis was Don Jose, Carleton was King of Spain, Miss E. Courtney was Lazarillo, Miss M. Duckworth was Singing Cavalier, Mrs. Crisp was Maritana and Mrs. Davis was Marchioness de Rotundo. One dollar admission was charged.

The Corradi-Setti Italian Opera Troupe opened an engagement of a series of operas at the Gaiety Theatre on Easter Monday, April 13, 1857. Verdi's Ernani or The Bandit was given that night. Ernani was sung by Signor Maccaferri, Charles, King of Spain, was Signor E. Vieri, Don Ruy Gomez de Silva was Sinora T. Zappucci, Don Ricardo was Signor T. Rubio and Iago was Signor G. Vilanova. There was a large chorus. Conductor of the orchestra was Signor Perugini; Prompter was Signor Zappucci. Private boxes were eight dollars to fifteen dollars, dress circle and parquet were $1.50, family circle was one dollar, third circle was fifty cents and the Quadroon boxes were seventy-five cents. The troupe consisted of thirty-five performers, with a full chorus and orchestra. They furnished their own costumes. Leading artists were prima donnas Signoras Louisa Caranti De-vita, Claudine Cairoli, Eliza Sassoreni, and Concepcion Vita; Signor Allesandro Maccaferri was first
tenor, Egisto Vieri was first baritone, Louis Fortini was first basso profundo, Pablo Nicoli was first light tenor, and Louis Corradi-Setti was first baritone. Other leading artists were Elena Zappacci, Clara Zappacci, Teresa Zappacci, Signora Francisco Mancini, (second base), Joaquin Costa (second tenor), Felipe Zappacci, orchestra leader, and Francisco Perugini, orchestra. (The Daily Picayune, April 8, 1857)

Mr. Crisp announced that he would re-lease the Gaiety for the next season, to begin in October. Charles Parsloe of New York was his agent. Mr. Crisp had conducted the past season to the satisfaction of the stockholders. (The Daily Picayune, April 14, 1857)

Il Trovatore was performed for the first time in New Orleans by the Corradi-Setti Opera Troupe on April 15, 1857. Count di Luna was Signor E. Vierri, Leonora was Signora L. Caranti, Azucena was Signora C. Vita, Manrico was Signor A. Maccaferri, Ferando was Signor E. Mancini, Inez was Signora T. Zappucci, Ruiz was Signor T. Rubio and Un Vecchio Zingaro was Signor G. Vilanova.

Signora Josephine Landi joined the troupe shortly after the engagement began. She had been the prima donna at the Theatre Des Italiens in Paris, San Carlos at Naples and the Grand Teatro Nacional in Mexico and was special vocalist to the Comtesse de Chambourd. Also joining the troupe at that time was Signor Mariano Tiberini. La Traviata was presented for the first time in New Orleans on April 22 and these two performers were making their first appearance at the Gaiety. Signor Landi was Violeta, Signora H. Zappucci was Flora, Signora T. Zappucci was Annina, Signor Tiberini was Alfredo Germont,
Signor A. Vieri was Jorge Germont, Signor V. Agusti was Garton, Signor Andrea was Baron Doufol, Signor F. Mancini was Marquis d'Orbigny, Signor G. Vilanova was Genville and Signor Ivanez was Jose.

Lucia Di Lammermoor was presented on April 25, 1857, with the first appearance of Claudina Cairoli. She played Lucia, Signor Corradi-Setti was Lord Ashton, Signor A. Maccaferi was Degardo, Signor Rubio was Lord Arthur Bucklaw, Signor Mancini was Raymondo, Signor Viduare was Norman and Signora Zappucci was Alice. The company now numbered thirty-eight.

Mr. and Mrs. Crisp and a portion of the Gaiety company were performing in Vicksburg. Appreciative audiences saw such plays as The Honeymoon, The Lady of Lyons and The Merchant of Venice. (The Daily Picayune, April 25, 1857)

During the last two weeks of April the Corradi-Setti Italian Opera Troupe performed Lucia di Lammermoor, Ernani, Il Trovatore, and La Traviata, the last two several times. There was no performance after April 25. A performance of La Traviata was scheduled for April 27 but it was canceled. (The Daily Picayune, April 27, 1857)

A merging of the Corradi-Setti Italian Opera Troupe with Signorinas Vestvali, Paravalli and Tacani-Tasca took place at the beginning of May, 1857. The latter had just finished a successful tour in Mexico and were hired by Mr. Crisp to combine with the Corradi-Setti Troupe in doing a series of operas at the Gaiety. For the performance of Lucretia Borgia on May 1, 1857, prices were raised in the dress circle, parquet and family circle to one dollar. Reserved seats were
The remainder of the seats were the same. Signorina Felicita Vestvali was Orsini, Signor Tiberini was Genaro, Signor Fortini was the Duke, and Signorina Paravalli was Lucrecia Borgia. After the opera, Vestvali sang "The Marseillaise" in the costume of the Goddess of Liberty. Her debut at the Gaiety was marked by several bouquets being thrown to her during the performance. It was noted that she did not stop to pick them up, as seemed to be the practice of some. The Corradi-Setti Italian Opera Troupe created a sensation in New Orleans. Their performances were considered very well done.

A German performance was given on May 3, 1857. Signor Mariano Tiberini volunteered his services. Seeking Difficulties, by W. Friedrich and a three act comedy called $100,000, were the dramatic presentations of the evening. Signor Tiberini sang Beethoven's Adelaide and the evening ended in a pyrotechnic display. Another German performance had been given on April 10. Hedwig, the Bride of the Bandit, was performed in German under the managership of W. Wischman. A musical burlesque called Blue Monday was also performed that evening.

La Comtesse Tasca made her first appearance at the Gaiety in Il Barbiere de Seviglia on May 8, 1857. She played Rosina, Signor Tiberini was Donde d'Almaviva, Signor Corradi-Setti was Figaro, Signor Fortini was Don Absilio, Signor Mancini was Bartolo, Signor T. Rubio was Leporello and Signora H. Zappucci was Berthe. The third act of Bellini's Romeo E Giulietta concluded the evening with Signora Felicita Vestvali as Romeo and La Comtesse Tasca as Guilietta.
Another German performance interrupted the series of operas on May 10 with a benefit for Mr. John Meinken. $100,000 was repeated. Mr. G. H. Braun recited Seidl's poem "The First and the Last Picture," between the second and third acts of the comedy. It was interspersed with songs by D. Ralisch.

Donizetti's *Marie Di Rohan* was performed on May 11, 1857. Signora Vestvali was Armando di Gondi, Signora L. Caranti was Maria di Rohan, Signor M. Tiberini was Ricardo and Signor Corradi-Setti was Enrique. *Romeo E Guilieta* was repeated by popular request.

A benefit was given Signor Mariano Tiberini on May 13, 1857. *La Sonnambula* was presented with Tiberini as Elvino, Signor Cairoli as Amina and Signor L. Fortini as Rodolfo. In addition, the fourth act of *Il Trovatore* was presented with Vestvali as Azucena, Signor A. Maccaferrì (for this occasion) as Manrico, Signor L. Caranti as Leonora, and Signor Corradi-Setti as Conde Di Luna. Tiberini's benefit was

... brilliant in the extreme. The boxes and parquette blazed with beauty, and the summer toilettes of the ladies, with their many colors beautifully blended, made the salle of the theatre look a perfect flower garden.

... The opera was sung very well as a whole, ... *(The Daily Picayune, May 15, 1857)*

Signora Vestvali took a benefit on May 14, 1857. The programme read as follows:

Grand tableau, from the Grand Opera of Rossini, *La Semiramide*, Seiramia, Queen of Babylon, Signora Paravali, Arscae, Commander-in-Chief of the Army, Signora Vestvali, The Countess Tasca sings in the entra'act the celebrated Valse De Vanzano.

The charming second act of Donizetti's familiar Opera, *Linda Di Chamounix*, In which the Beneficiare takes the graceful
part of Pierotto, assisted by Signora Cairoli, Signor Tiberini, and Signor Corradi. . . . The Countess Tasca sings in the entr'act the charming Venetian Ballad, The Venezien Gondel.

By general desire, the highly appreciated and always applauded last act of the Opera, Romeo and Juliet: Romeo, Signora Vestvali; Juliet, Countess Tasca.

The last act of the new and favorite Opera of Verdi, Il Trovatore: Signora Vestvali in her great character of the Gipsy, assisted by Signora Caranti, Signor Maccaferi, and Signor Corradi. Leader of the Orchestra-Signor Perugini.

Perhaps the only derogatory remark of the engagement had to do with Tiberini's benefit on the 14th. The singers were found to have performed well but the orchestra was said to have played out of time and out of tune. Vestvali's benefit was a great success.

Signor Corradi-Setti's benefit was scheduled for May 15 but the weather was bad and it was postponed to the next evening. The performance began with a scene from La Semiramide, with Signora Paravali as Semiramis and Signora Vestvali as Arsace. The Countess Tasca sang "Valze De Venzenao." Then Maria Di Rohan was presented, with Signora Vestvali as Armando Di Gondi, Signora L. Caranti as Maria, Signor M. Tiberini as Ricardo and Signor Corradi-Setti as Enrique. Despite an even worse storm on the 16th, the performance was given, supposedly the last of the season. The audience was highly appreciative; there was a large turnout.

Signora Vestvali was approached by the opera lovers of New Orleans to engage a company in Italy to perform the next season, about thirty operas, at the Gaiety. She agreed to do so if there were enough subscribers, at fifty dollars each, to guarantee no loss. The
subscription would entitle each to a reserved seat. She remained in New Orleans a week to see what could be done. (The Daily Picayune, May 18, 1857)

The Corradi-Setti Italian Opera Company and Signora Vestvali, Signor Tiberini and Signora Caranti were engaged at the Gaiety for another week. On May 20, 1857, was the benefit performance of Signora Caranti. Bellini's Norma was presented with Signora Caranti as Norma, Signora Vita as Adalgisa, Signor Maccaferri as Pollione, Signor Corradi-Setti as Groveso, Signora Zappucci as Clotilda and Signor Tubio as Flavio. This was followed with new selections from Semiramide, with Signora Vestvali as Arsace, Signora Paravali as Semiramis and Signor Portini as Azur. The last act of Lucrezia Borgia concluded the evening, including the "Drinking Song," by Signora Vestvali and an aria from Niobe, performed by Signor Tiberini. The singing and acting were considered well done and there was a fashionable and crowded house.

Rigoletto was presented for the first time in New Orleans at the Gaiety on May 22, 1857, for the occasion of Mr. Crisp's benefit. Signora Vestvali performed Magdalena, Signor Mariano Tiberini was Il Duca di Nancy, Signora Louisia Caranti was Gilda, and Signor Corradi-Setti was Rigoletto. The evening opened with a new act from La Semiramide, with Signora Vestvali as Arsace, Signora Paravali as Semiramis and Signor L. Fortini as Azur. Crisp had a full house and the performances went well.

Il Trovatore was performed on May 23, for Vestvali's benefit.
There was a large and brilliant house. Vestvali was to leave shortly for Mobile for an engagement with her troupe. *(The Daily Picayune, May 24, 1857)*

Tiberini left New Orleans on May 25, 1857, for New York, where he was to become a member of Morelli's opera company. Meanwhile, the list of subscribers for Miss Vestvali's Italian group from Italy to do a season at the Gaiety gave promise that the project would see completion. *(The Daily Picayune, May 26, 1857)*

The season was at an end. *Lucia Di Lammermoor* was presented on May 27, 1857. Signor Maccaferri was Edgardo, Signor Corradi-Setti was Ashton and Signorina Cairoli was Lucia. *Norma* was presented on May 29, with Signora Caranti as Norma, Signora Vita as Adalgisa, Signor Maccaferri as Pollione and Signor Corradi-Setti as Oroveso. General Walker and his staff of officers, newly arrived from Nicaragua, were to be in the audience, on this, the last night of the season.

During the month of May, the Corradi-Setti Italian Opera Troupe performed only every three of four days. The foregoing account of performances during the month have referred to all but three or four of them. Mr. Crisp left New Orleans on May 30 for St. Louis and New York, to arrange for the next season. Mrs. Crisp accompanied him. *(The Daily Picayune, May 31, 1857)*

Presently the Corradi-Setti Italian Opera Troupe departed the city.

By the Princess, last evening, Signorina Vestvali, Signora Paravalli, and the Countessa Tacani-Tasca, left this city on their way to Natchez, where they are to commence a series of operatic entertainments in the different cities, *en route* for New York.
On the L. M. Kennett, the Corradi-Setti troupe, at the same time, took their departure for St. Louis, where, we believe, they are to give opera.

Mr. Fred N. Thayer, late of the Gaiety Theatre, was also on the Kennett, on his way to New York, where he has an engagement at Wallack's (Stuart's) theatre. . . . (The Daily Picayune, June 3, 1857)

During the month of June, The Gaiety Opera Troupe was performing in Richmond, Virginia, and doing very well. (The Daily Picayune, June 10, 1857) In mid-June, Mr. Crisp was leasing a theatre in Memphis. (The Daily Picayune, June 27, 1857) In early July, The Gaiety Theatre English Opera Troupe was at Drew's National Theatre in Philadelphia with selections such as La Sonnambula on the bill. (The Daily Picayune, July 8, 1857)

There were only a few performances at the Gaiety during the summer of 1857. A benefit was given for the widow and children of Joseph Brennan by the Crescent Dramatic Association, supported by Mrs. Elliott and Mrs. Lynne, June 22, 1857. Charles the Second by Howard Payne, and Perfection were the dramatic presentations. These were performed by Mrs. Lynne, Mrs. Elliott and members of the Crescent Dramatic Association.

The Crescent Dramatic Association performed again at the Gaiety on July 15, 1857. The Golden Farmer featured Mrs. Elliott, Miss Thompson, Mrs. Hammer, Harry Hammer, Mrs. Lynne and Miss Mitchell. Several amateurs were in it also. "Villikins and his Dinah" was sung by an amateur and Miss Thompson did a medley dance. Faint Heart Never Won Fair Lady closed the evening with Miss Thompson, Mrs. Lynne, Mrs. Elliott and several amateurs.
On August 15, 1857, the Gaiety was donated by Mr. Crisp for a benefit given by the Crescent Dramatic Association for the widow of a Mr. Wright, who was murdered and left his family almost destitute. The Rent Day and Box and Cox were the selections given. The benefit drew a big crowd. Among the performers were M'mes Logan, Chippendale and Lynne. A recitation and a dance were also given and everything went off well. The gas company made no charge for the lighting of the house.

By late August Mr. Crisp had made arrangements with the management of the People's Theatre, St. Louis, the Cincinnati theatre, the Gaiety in New Orleans and the new Memphis theatre to form a circuit which would feature stars. *(The Daily Picayune, August 21, 1857)* At his time The Gaiety English Opera Troupe was performing in Cleveland, Ohio. *(The Daily Picayune, August 24, 1857)*

A benefit was tendered for Mrs. T. B. Logan⁷ by the Crescent Dramatic Association on August 29, 1857, at the Gaiety. Mrs. A. I. Menken volunteered her aid as Bianca in *The Italian Wife*. Mrs. Lynne was in it, as well as in *Dead Shot*, the other performance of the evening. Mrs. Logan played in the latter and both plays were supported with members of the Association.

Mr. Crisp was getting his new theatre in Memphis ready in early September and planned an early October opening. He intended to open

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⁷Mrs. T. B. Logan was a professional actress, the former Ada Brown. Pickett, *op. cit.*, p. 181.
the Gaiety in New Orleans on October 22. (The Daily Picayune, September 1, 1857)

Mrs. A. I. Menken appeared as Widow Cheerly, at the Gaiety, in The Soldier's Daughter on September 5, 1857. She was asked to perform by many of her friends who had enjoyed her performances earlier in the year. She also appeared as Fitzhenry and Harriet in A Lesson For Husbands. Anderton, Chippendale and Mrs. Logan performed also. Mrs. Menken was considered good enough to be a professional and received many flowers on the occasion. She appeared again as Parthenia in Ingomar on September 15. Miss Anne Josephs did a Pas Seul, and A Kiss in the Dark concluded the evening. Mrs. Logan and Anderton were in the performance also but even these did not help the play; as a whole, it went off badly. There was a good house, however, which applauded the good things and laughed at the bad.

A complimentary benefit was tendered by the Crescent Dramatic Association to their stage manager and principal comedian, Mr. D. R. F. on September 19, 1857. Rob Roy and Slasher and Crasher were performed.

The Gaiety Theatre Opera company was in Cleveland in late September (The Daily Picayune, October 9, 1857), and Crisp opened his theatre in Memphis on October 5, 1857. (The Daily Picayune, October 5, 1857) It did good business. (The Daily Picayune, October 11, 1857)

Summary of the 1856-1857 Season

Renovations during the preceding summer had increased the seating capacity of the Gaiety to 1700 by placing the stage farther back,
thus adding ten feet in the auditorium. In addition, another tier was put around the upper part of the house. The season opened on November 6, 1856, the earliest up to that time. Prices were one dollar for dress circle and parquet, fifty cents for family circle, twenty-five cents for the white and colored galleries, and seventy-five cents for the quadroon boxes. Private boxes could be had at five to eight dollars.

Members of the company included Mr. and Mrs. Crisp, Fred Thayer, Jessie Clarke, Mr. and Mrs. Henry Howard and Mr. Davidge. An opera troupe was featured this season, some of whom were Georgina Hodson, Marie Duckworth, Rosalie Durand, Mr. Frazer, Mr. Stretton, and Mr. F. Lyster. They often went on tour. M'Lle Katarine joined the company in December as featured dancer. T. B. Clarke was treasurer and Mr. Meyer was orchestra leader. Much more opera was produced this season, including The Bohemian Girl and Der Freischutz. In addition to the standard comedies and farces, Crisp introduced many plays new to the boards of the Gaiety. The usual benefits were given members of the stock company and the "stars" which appeared.

Crisp brought in many famous artists, a larger number than any previous season. Matilda Heron was the first, her engagement lasting almost the whole month of December. She appeared in such plays as Camille, Masks and Faces, Medea, Clari, School For Scandal, The Hunchback and Fazio. While she was performing, the Gaiety Opera Group went on tour to St. Louis, Memphis, and Cincinnati. Mrs. Cherri and Mr. C. Sage appeared during the last few days of December and into the middle
of January. They were followed by Eliza Logan, who appeared in *Evadne*, *The Hunchback*, *Adrienne*, *Lucrezia Borgia* and *Romeo and Juliet*. Mrs. Cherri was still occasionally performing. Jane Davenport followed Eliza Logan on January 26, and remained through the first two weeks of February. Mrs. Cherri again appeared during that engagement. Miss Davenport performed many of the same plays Eliza Logan had done, such as *The Hunchback*, *Masks and Faces* and a supposedly different *Camille*. Miss Logan returned for about a week on February 8, performing *Adelgitha*, *The Wife*, *Love's Sacrifice* and *Ion*. Her rendition of "The Marseillaise" brought crowded houses. The tragedian, James Anderson, accompanied by Agnes Elsworthy performed in Shakespearean plays from the middle of February to mid-March. Among the presentations were *Hamlet*, *Richard III*, *Othello*, *King Lear* and *Macbeth*. Meanwhile, the Gaiety Opera Troupe occasionally performed, having returned from tour. The Keller troupe played for over a week in March. They were featured in pieces such as *Oberon*, *The Naiad Queen* and *Lucifer's Daughters*. The Gaiety Opera Troupe left on March 31 to play Natchez, Vicksburg, Memphis, and St. Louis.

The Gaiety Theatre closed for over a week at the beginning of April in preparation for the grand operas of the Corradi-Setti Italian Opera Troupe, which opened on April 13. They remained throughout the end of May, closing the season. Prices were raised to see such operas as *Ernani*, *Il Trovatore*, *La Traviata*, *Lucia di Lammermoor*, *Lucretia Borgia*, *Barber of Seville*, *Marie di Rohan*, *Rigoletto* and *Norma*. Signora Vestvali and others joined the group in May. Crisp and company were performing in Vicksburg. There were a few performances of plays...
in German under the management of W. Wischman.

There was no regular summer season. A few benefits were given by the Crescent Dramatic Association for worthy causes. The Gaiety Opera Troupe was performing in Richmond, Virginia in June, in Philadelphia in July, and in Cleveland in August and September.

1857-1858 Season

Crisp arrived in New Orleans on October 16, 1857, the day before the opening of the Gaiety for the 1857-1858 season. The first play of the evening of October 17 was Love's Sacrifice, with Mr. Clarke as Matthew Elmore, Miss Grey as Margaret Elmore, Miss Emma Courtney as Hermanie, Mr. McClannin as Paul Lafont, Mr. Loveday as Eugene and Mrs. Laws as Manon. Miss Bishop did a dance and The Irish Lion closed the evening. Mr. G. C. Charles played Tim Moore and Mrs. Laws played Mrs. Fitzgig. The players, as a whole, made a good impression on the audience:

Mr. Crisp commenced his season . . . with some very good stock actors, who, in the interesting play of "Love's Sacrifice," and the somewhat hackneyed farce of "The Irish Lion," made a very satisfactory impression on those who were present. Miss Ellen Grey, as Margaret Elmore, and Mr. Conrad Clarke, as Mathew, evinced the possession of decided talent, and gave promise of becoming favorites with our audience. Mr. Clarke is evidently a man of mind, and has applied good capabilities assiduously to the study of his profession. He reminds us somewhat of Anderson. He has a fine person, good manner, well toned and strikingly modulated voice, and has obviously had a good deal of useful experience of the stage.

Miss Grey is sure, we think, to be a favorite. Her personation of the affecting part of Margaret Elmore was of a very high order of excellence, and was received and acknowledged by the audience as such. She is of fine presence, has a musical voice, and great grace of manner. To-night she plays Pauline to Mr.
Clarke's Claude, in "The Lady of Lyons," and will doubtless make a hit. We should judge this to be a role admirably adapted to her style and power.

Mr. G. C. Charles has made his debut, at the commencement of our season, as a personator of Irish character. His first essay was the part of Tom Moore, the "Irish Lion," which we have had done so much by Power, Hackett, Williams, Florence, and we know not how many more. Mr. Charles has talent, but he has the fault of over-doing; of thrusting the fun of his part at the audience, as if he thought that, without special effort on his part, it would not be taken. This is particularly the case with some of those points which it would be better to soften and subdue than exaggerate and make prominent. Mr. Charles plays the principal part in the clever farce of "Irish Assurance," this evening.

A very nice dancer, (who is also a clever soubrette,) Miss Bishop, made her first appearance, and succeeded. She dances again this evening. (The Daily Picayune, October 19, 1857)

The stock company included the following: the ladies were Misses Emma Courtney, Ellen Gray, Sarah Bishop, Sallie Steel, Emma Wilton, and M' mes. Jane Laws, Charles Hale, Dyke, Hall and Crisp; the men were Conrad Clarke, Charles Loveday, Charles Carroll, E. Dalton, W. H. Whalley, Charles Hale, W. R. Floyd, R. F. McClannin, Grattan Dawson, W. Allen, Charles Sandford, D. J. Miller and others. Dawson was the stage manager at the beginning of the season but McClannin later filled that position. 8

The Lady of Lyons was presented on October 19, 1857. Charles Loveday was Claude Melnotte, McClannin was Col. Damas, Whalley was Beauseant, Miss Ellen Grey was Pauline, and Mrs. Jane Laws was M'me Deschappelles. Miss Sarah Bishop did a fancy dance and the evening

8Kendall, op. cit., p. 369.
closed with Irish Assurance, featuring G. C. Charles as Pat.

The acting in The Lady of Lyons, October 19, was considered a success. It was reviewed in The Daily Picayune.

The "Lady of Lyons" was performed here last evening, and, upon the whole, in a creditable manner--Mr. Loveday, a young actor of much promise, being the Claude, and Miss Grey, who had already made a good impression upon an audience, the Pauline. She seemed to us to be less at home in this character, however, than in those in which she had previously appeared. Her forte is in the loftier and more stately range of the drama, we should judge, than in those requiring less declamation and more passion. As Margaret Elmore, for example, she had a better scope for the display of her powers than in the girlish and impassioned Pauline. But still it was the performance of an artist, and of one, too, who has studied and is still studying her art diligently, and with the determination, as well as the ability, to master it fully.

Mr. Loveday's Claude Melnotte was one of the best we have seen. It seems just the part for his powers. He is young, light in person, graceful in action, possesses a good voice, is perfect in his text and accurate in his "business." Judging from this personation, we should say this actor was quite a valuable acquisition to Mr. Crisp's company.

Miss Courtney really surprised us by the manner in which she rendered the pretty part of the Widow Melnotte. It was as good as the best we ever saw. Mrs. Laws was somewhat boisterous as Madame Deschappelles, but showed powers that we think will be found of great value in the new company. Mr. McClannin was a respectable Col. Damas.

The Wife was presented on October 20, 1857. Mr. C. Clarke was St. Pierre, Loveday was Leonardo, and Miss Grey was Mariana. The overture from Il Trovatore was played by the orchestra and Miss Bishop did a medley dance. The farce The Happy Man closed the evening, with Charles as Paddy Murphy and Miss Emma Courtney as Ko-Ket. Prices of admission were seventy-five cents for the dress circle and parquet, fifty cents for the family circle, twenty-five cents for the gallery and twenty-five cents for the colored gallery. The Quadroon boxes
were seventy-five cents a seat and there were twelve elegant boxes for five dollars to eight dollars according to capacity.

Following the "star system," Crisp presented a featured attraction early in the season. Mr. and Mrs. John Drew appeared at the Gaiety on October 21, 1857. It was advertised thus:

Mr. Crisp presents us, this evening, with the first stars of his season, Mr. and Mrs. John Drew; both of whom have attained a richly deserved eminence as comedians of great excellence, in many cities in the Union.

Who does not remember the fascinating Miss Lane, afterwards Mrs. Henry Hunt, the piquant and spirituelle actress of sparkling comedy; the very embodiment of burlesque, in the performance of such parts as "Fortunio," the "Fair Maid with the Golden Locks," &c.? And who, when we tell them that this fascinating actress returns to us, now, in the plenitude of her powers, and strengthened, in her attractiveness by the admirable talents of her gifted husband, will not secure to themselves the pleasure of witnessing their joint performances?

They performed as Francine and Handy Andy in Grist to the Mill and Handy Andy. Between the two offerings, Miss Bishop did a dance. The Drews became favorites with New Orleans audiences:

Mrs. John Drew made her first appearance in this city last evening, in the telling part of Francine, in "Grist to the Mill," one of the prettiest comediettas on the modern stage. Since we saw this lady last (she was then Mrs. H. Hunt,) time has dealt very gently with her, as far as looks are concerned, and the experience she has had in her profession has greatly improved her in every point, in which she can compare her present with her past. She has the same musical voice, the same ease and grace of movement and manner, the same winning smile and all those indescribable nuances, which combined to make her deservedly one of the most popular favorites of the American stage.

Mrs. Drew displayed, in her personation, of the light-hearted, merry miller's widow, all that sparkling vivacity for which she was ever remarkable. She made, of course, a most pleasing impression upon the audience that were so fortunate as to be present, the number of which, we may here take leave to express the hope, will be exceeded by that of this evening,
when she appears in two pieces, in one of which, new entirely to our city, she sustains three characters. We can assure the lovers of the elegant drama, and of elegant acting, a rich treat in that of this accomplished comedienne.

Mr. John Drew made his bow to us, on this occasion, as Handy Andy, in a feebly constructed and unsatisfactory dramatization of Lover's amusing novel of that name. He had the whole burthen of the piece upon his own hands, and sustaining it as he did against formidable odds, is entitled to all the credit he certainly attained, in the estimation of the audience. To have made the decided hit he did, under such circumstances, was a proof of his possessing high and undoubted artistic qualities. His embodiment of Lover's amusingly blundering Handy Andy was conceived in the very spirit of the original description and portraiture. The brogue was unctuously rich, and "stuck out," as we have heard that of poor Power described as doing, "so that you could hang your hat on it." The makeup, the manner, everything, were irresistibly Hibernian, and the half cunning, half stolid style in which the actor went on, involving himself in the most inextricable maze of blunders, as if it was his nature and he could not help it, and would not, if he could, was the perfection of comic acting.

The Irish Ambassador opened on the evening of October 22, with John Drew as Sir Patrick O'Plenipo and Mrs. Drew as Donna Isabella. Miss Bishop did a dance, which was followed by the petite comedy, Love and Charity, with Mrs. Drew singing a song as Phebe Sop. She also played Julia Amour and Mons. Louis Bertrand in this piece. The evening concluded with a repetition of Handy Andy, with Mr. Drew singing a song in the title role. The Daily Picayune shed some light on the success of this performance, including comments on the stock company:

The extreme inclemency of the weather last evening precluded the possibility of such an attendance at this theatre as the merits of the talented couple who are acting there so charmingly demanded. But this did not seem to have in the least a dampening effect upon the energies or the spirits of either of them, nor we may add, on the interest felt and manifested in the performances, by an appreciating and applauding audience.

The first piece was the favorite comedy, "The Irish Ambassador;" Mr. John Drew being the Sir Patrick O'Plenipo. It was a relief
to see this character played, as it hardly ever is, without the slightest dash or taint of vulgarity. Tyrone Power, who first introduced it to the stage, and who was, beyond comparison, its best impersonator, as a whole, could not refrain from an indulgence in many aberrations from the straight line of decent propriety, in the performance of this part. For, admirable as this great comedian unquestionably was, in this line of acting, it cannot be denied that, even in parts like this, he could not resist a proclivity to double entendre, both in word and action.

Mr. Drew presented Sir Patrick to the audience as the plan and text of the play present him to the reader—an Irish gentleman, of good manners and easy address, a courtier, and an officer of rank in the British army. There was a most creditable abstinence from the conventional and stereotyped gags and interpolations, which, we were pleased to notice, was appreciated by the audience, at its true worth.

Mrs. Drew's personation of the lively part of Isabella, like everything else this charming actress does, was spirited, sparkling and satisfactory. For the rest of the cast we shall leave to "expressive silence" the task of "musing its praise." We trust this is not the company to which is to be confided the responsible duty of sustaining the bright succession of stars that have been promised us for the season now commencing.

Thus, for the first time, a stock company sponsored by La Variété Association was found to be a poor one.

Mr. Drew was featured in The Irish Attorney on October 23, 1857. Miss Bishop followed him with a favorite dance. Cousin Cherry was next with Mrs. Drew in the title role and Mr. Drew then repeated Handy Andy.

Continuing in his Irish parts, Drew appeared in The Irish Emigrant on October 24, singing a song as O'Brien. Mrs. Drew played Polly Bobalink. Miss Bishop did a dance which was followed by a repeat of Cousin Cherry. The farce The Miseries of Human Life closed the evening, with Drew as Ally Croakcr and Mrs. Drew singing in the part of Margaret Tittlebat.
The houses at the Gaiety had not been large, some thought perhaps because the theatrical season was not yet in full swing. (The Daily Picayune, October 24, 1857)

A new piece was presented on October 25, 1857. The Knight of Arva featured the Drews as Connor and Marina. This was followed by a dance by Miss Bishop and the evening concluded with The Irish Emigrant.

The first Shakespearean production of the season was As You Like It on October 26, 1857. Mrs. Drew played Rosalind, Drew was Touchstone, Clarke was Jacques, Loveday was Orlando, McClannin was Adam, Miss Ellen Grey was Celia and Mrs. Laws was Audrey. Miss Bishop did a fancy dance. The comic drama Love and Charity featured Mrs. Drew in three parts assisted by Drew as Mike.

Mrs. Drew took a benefit on October 28, 1857. The Ladies' Battle opened the evening with Drew as Gustave de Grignon and Mrs. Drew as the Countess D'Autreval. Miss Bishop did a character dance. The historical drama The White Horse of the Peppers was then presented as the concluding piece of the evening, with Drew singing in the role of Gerald Pepper, and Mrs. Drew singing in the role of Agatha. There was not such a large turnout at the benefit. As a whole, the performance went off well.

During the remainder of their engagement, the Drews performed in such plays as The Goslings, The White Horse of the Peppers, The Ladies' Battle, More Blunders Than One, Good For Nothing, The Serious Family, O'Flannigan and the Fairies, Rory O'More and The Toodles, some repeated. Miss Bishop often danced.
Two new pieces, not yet given during their engagement, were played by the Drews on November 4, 1857. It was the occasion of Mr. Drew's benefit and the last night but one of the engagement. Tyrone Power's *St. Patrick's Eve* opened the evening with Drew as Major O'Doherty, Mrs. Drew as Catherine and Chippendale as Blitz. Miss Bishop danced and the evening concluded with *A Conjugal Lesson*. Mr. and Mrs. Drew were Mr. Simon and Mrs. Letitia Lullaby. It was hoped that they would have a good turnout, "... the pressure of the times, the earliness of the season, and the excitement of the election, ..." having caused their houses to be a bit small.

The Drews performed an extra night on November 5. They played *St. Patrick's Eve* and *A Conjugal Lesson* again. Miss Bishop danced. They had delighted a large and fashionable audience with these pieces the night before.

The first appearance of the New Orleans Opera Troupe, formerly of the Gaiety the previous season, was on November 6, 1857. *La Somnambula* was presented with Fred Lyster as Count Rodolpho, Miss Georgina Hodson as Elvino, Miss Rosalie Durand as Amina and Frank Trevor as Alessio. Other members of the Opera Troupe were Miss Ada King, Mr. Wharton, basso, Miss Kate Duckworth, contralto, Mr. Gibson, second tenor, Mr. W. Sauvin, second basso and Mr. Caulterman, musical director. William T. Lyster was the acting manager and there was a chorus and orchestra. The troupe was considered to be in better voice and better artistically than the previous season. Their reception was good:
A good house, for the times, assembled last evening to welcome back the New Orleans Gaiety Opera Troupe, who, since they left us, last year, have reinforced themselves, not only in number but in ability. They were severally welcomed by the audience, as they made their appearances upon the stage, and notwithstanding they had arrived in town only the evening previous, had the advantage of but a single hasty rehearsal, and the disadvantage of singing &c., with an orchestra and a conductor entirely new to them, they gave a highly creditable performance of the well known English version of the beautiful "Somnambula" of Bellini.

_**La Somnambula** was repeated November 7._

Donizetti's comic opera **The Daughter of the Regiment** was presented on November 8, 1857. Miss Georgina Hodson was Tonio, Miss Rosalie Durand was Marie, Mr. F. Trevor was Sulpice, and Miss Ada King was Marchioness. The operatic extravaganza, so popular the season before, **Po-ca-hon-tas**, concluded the evening with Mr. F. Trevor as Captain John Smith, Miss Hodson as Pocahontas and Mr. Lyster as Powhaton.

The houses began to be better with the performances of the Opera Troupe:

The performance of "The Daughter of the Regiment" and "Pochahontas" was witnessed by a house literally crammed from the orchestra to the ceiling, and rarely has an evening's entertainment gone off with more enthusiasm and more completely to the satisfaction of all present. . . .

_The Barber of Seville_ was performed on November 9, 1857. Miss Hodson was Count Almaviva, Trevor was Dr. Bartolo, Mr. F. Lyster was Figaro, Miss Rosalie Durand was Rosina and Miss Ada King was Marcelina. **The Daughter of the Regiment** and **Po-ca-hon-tas** were repeated on November 10.

Miss Hodson took a benefit on November 11, 1857. Gay's _The Beggar's Opera_ was chosen for the occasion. Miss Hodson was Capt. Macheath, Miss Durand was Polly Peachum, Miss Ada King was Lucy Lockit,
and Filch, Matt of the Mint and Lockit were sung by Trevor, Wharton and Chippendale. Po-ca-hon-tas closed the evening. There was a small audience. The Beggar's Opera was considered to have been well done, as far as the principals were concerned, but the rest showed marks of insufficient preparation. It was repeated on November 12, along with the operatic burlesque Midas, a favorite the previous season. Miss Durand was Apollo, Miss Fowler was Venus, Lyster was Midas and Miss King was Mysis.

Miss Rosalie Durand took a benefit on November 13, 1857, when Cinderella or The Little Glass Slipper, by Rossini, was performed. Miss Durand sustained the title role, with Miss Hodson as Felix, Lyster as Baron Pompeolino, Frank Trevor as Dandini, Miss King as Clorinda, Miss Kate Duckworth as Thisbe, Miss Marie Duckworth as the Fairy Queen and W. Allen as Pedro. The chorus performed well and the tricks of the Fairy went off smoothly, though the actress herself lacked familiarity with her function. Cinderella was repeated on November 14 and 15, the last nights of the engagement. From there the troupe went on to Vicksburg.

The next attraction at the Gaiety was The Martinetti and Blondin Troupe, which began an engagement on November 16, 1857. The evening opened with a farce, An Alarming Sacrifice, with Mr. and Mrs. Charles Hale. Mons. Blondin and Mons. Dubouchet then performed on the tightrope. A Grand Divertisement followed, called The Seven Nations, in which M'lle Zoe Gilbert appeared. The evening concluded with Vol-au-vent, the characters of which were taken by the troupe. The Martinetti
and Blondin Troupe numbered twenty-six in all. Included were Mr. and
Mrs. Philip and Julien Martinetti, Mons., M'me and M'ille Blondin,
M'iles Disere and Capel, M'ille Zoe Gilbert and Messrs. Dubouchet and
Ignacio. There was a large ballet corps and an orchestra under Mons.
Gilles. They performed pantomime, acrobatic pieces and the ballet.

An Alarming Sacrifice opened the evening again on November 17.
Mons. Blondin then did his "grand evolutions" on the tightrope. A
Grand Divertisement was performed by the ballet troupe and then the
pantomime M. Duchalumeau concluded the evening, featuring Mr. P.
Martinetti. The troupe was found to be very amusing and performed
with skill and art.

Mr. and Mrs. Hale opened the performances on November 18 with
Betsy Baker. The pantomime Four Lovers was then performed. The
Martinetti family introduced the scene "The Three Gladiators" and Mr.
Blondin appeared as Jocko in the pantomime The Brazilian Ape, assisted
by Julien Martinetti and M'iles Desire and Capel.

The performances on November 10, 1857, consisted of the
pantomime Jeanette and Jeannot, with M'ille Desire and Philip Martinetti
in the principal parts. The comic fairy pantomime The Magic Trumpet
featured Mr. Philip Martinetti as the clown. A new ballet, The Isle of
Nymphs, featured M'ille Zoe Gilbert, aided by the full corps de ballet.
The evening was opened with Betsy Baker, featuring Mr. and Mrs. Hale.

The Martinetti-Blondin Troupe continued their engagement at
the Gaiety on November 20 when they performed in several entertainments.
The evening began with the Hales and Miss E. Wilton in Grimshaw,
Bagshaw and Bradshaw. Blondin, Dubouchet, the Martinetti brothers and Master Paul performed evolutions on the tightrope. A Divertissement followed, in which Miss Zoe Gilbert, M'lle Desire, M'me Blondin and the ballet corps did seven different dances. The orchestra then played a cavatina from the opera Attila by Verdi. The pantomime The Coopers, featuring the Martinettis, Blondin and Miss Desire, closed the evening.

The Martinetti and Blondin Troupe performed The Soldier of Love, the ballet The Isle of Nymphs and the pantomime The Magic Trumpet on November 21, 1857. A feature of the latter was unusual effects, such as fireworks, living wigs, flying fruit, a burning bottle, animated eggs, a clown's losing his legs and tableaux.

The Martinetti and Blondin Troupe was a great success. They delighted audiences with their acrobatics and tight-rope tricks. They brought forth gales of laughter in the comic pantomimes and played to full houses. (The Daily Picayune, November 24, 1857)

An unusual evening of feats occurred on November 27, 1857. It was advertised in The Daily Picayune:

... The performances will commence with the Martinettis, Blondins and Master Paul, in their wonderful feats on the tightrope, and in which Mons. Blondin will eclipse all his previous efforts and accomplish the following daring feats, whilst on the rope: Play on the drum, violin and tambourine, throwing sommersets whilst playing on these instruments, and dancing with and without a balance pole. He will also accomplish that which has never been attempted by any other performer, viz. dance in stilts upon the rope! This performance is Mons. Blondin's own invention. Also, the Martinetti Brothers and Master Paul and Mons. Dubouchet in the wooden shoes dance.

The pantomime of "Jocko, the Brazilian Ape," and "Raoul, or
the Magic Star," will follow. This is, by all odds, the strongest bill of the season.

An even more unique performance was presented on November 30.

"The Tyrolean Echoes," introducing Zoe Gilbert and M'lies Capel, Verlarde and Desire in a variety of beautiful dances. The orchestra will perform a selection from the "Fille du Regiment." In the comic pantomime of "The Conscript," Philippe and Julian Martinetti, and a little Blondin, only three years old, will appear. Philippe, Julian and M'ile Desire will ascend from the stage to the upper gallery, and return, the lady without touching the rope in any shape or manner. Mr. and Mrs. Charles Hale and Messrs. Floyd, Miller and Allen appear in the amusing farce of "Hunting a Turtle."

The unusual performances continued into December. On December 1, 1857, the following was presented:

This evening the Blondin and Martinetti (late Ravel) troupe, with Zoe Gilbert and the ballet company, conjoin in making one of the most attractive programmes presented this season.

The performance will begin with the laughable pantomime called "La Fete Champetre, or the Metamorphose of two Ages." Most of this peice takes place on the double ropes, and in it appear P. and J. Martinetti, Blondin, Dubouchet, M'me P. Martinetti and M'il Desire. During the action of the ballet there will be dances on the tight rope--1. Allemande; 2. Pas Villageois (in wooden shoes;) 3. Grand Pas de Deux; and 4. Grand Waltz. After which, the orchestra will execute the celebrated "Sleigh Ride Polka." To be followed by the beautiful ballet entitled "The Tyrolian Echoes," with a waltz, by Zoe Gilbert and the ladies of the ballet; Pas Villageois, by M'ile Capel and Verlarde; and Tyrolian Dance, by Zoe Gilbert, M'il Desire and Ignacio. After which, the amusing and popular pantomime entitled the "Soldier for Love," in which the whole company appear, and concluding with military evolutions. The whole to conclude with the wonderful performance entitled the "Bedouin Arabs," in which take place surprising feats of dexterity, leaps and human pyramids, with Sauts Perrileaux, by Blondin, J. Martinetti and the whole troupe. Also, a most daring act called the "Battle Somersault," by Blondin.

The performances on December 2, 1857, commenced with a new farce by C. M. Walcot called Nothing to Nurse. In it were W. R. Floyd, W. W. Allen, D. J. Miller, Mrs. Laws, Miss Steele and Miss Wilton, members of
the Gaiety stock company. The Blondins, Martinettis and Mr. Dubouchet
performed on the tight-rope and, after four weeks preparation, the
fairy pantomime Magic Pills was introduced. It featured new scenery
and machinery by G. Randal and W. C. Stillman and ninety-five tricks
and "transformations" by the Martinettis and the entire troupe. The
presentation of The Magic Pills was successful. The house was full and
the entertainments were received with favor.

On December 5 Zoe Gilbert took a benefit. The Milliners opened
the evening. This was followed by a Ballet Divertisement called
Aurora. The Magic Pills was repeated and the evening concluded with
an ascension on two ropes from the stage to the upper galleries.

The farewell benefit of the Martinetti family was on December
12, 1857. They appeared in The Venetian Carnival, with Julian
Martinetti as Punch, with his comic dance on stilts, the pas "The Mask"
by Zoe Gilbert, Miss Velarde and Ignacio, "The Styrienne," by M'les
Capel and Desire and Mr. Ignacio and the "Neapolitana," by the entire
corps de ballet. Then Jocko, The Brazilian Ape was repeated. The
ascension to the gallery closed the evening.

The last night of the Martinetti and Blondin troupe at the
Gaiety was that of December 13, 1857. They were to go on to Duffield's
theatre in Mobile. They performed a comic pantomime called The
Schoolmaster, and the ballet The Isle of Nymphs. Some "tableaux
vivants" called "The Italian Brigands" were performed as was "The
Bedouin Arabs." The evening began with A Mistaken Story by the Gaiety
stock company.
Besides performances already alluded to, the Martinetti-Blondin Troupe performed in such pieces as La Lutte Du Pugillat, The Secret Marriage, Harvest Home, Calisto or The Triumph of Love, and The Green Monster, repeating them several times during the engagement. The orchestra performed several selections and the ballet troupe was featured. The Gaiety stock company were seen in A Pretty Piece of Business and A Kiss in the Dark.

The first night of what was called the regular dramatic season was on December 14, 1857. Mrs. Crisp made her first appearance of the season as did Charles Carroll in Kotzebue's The Stranger. The farce Sarah's Young Man concluded the evening, with Mr. and Mrs. Charles Hale.

Sheridan Knowles' The Wife or A Tale of Mantua was performed on December 15, with the first appearance of Conrad Clarke in the role of Julian St. Pierre. Others in the cast were C. Loveday as Leonardo, McClannin as Antonio, Whalley as Ferrando, W. W. Allen as Bartolo, Mrs. Crisp as Mariana and Miss Sallie Steele as Floribel. An overture was played by the orchestra and the evening concluded with Hunting a Turtle, with Charles Hale as Timothy Dandelion, J. Miller as Mr. Turtle, W. R. Floyd as Mr. Levison, W. W. Allen as Smelter and Mrs. Charles Hale as Mrs. Turtle.

The Bride of Lammermoor was presented on December 16, 1857, with C. Carroll as Edgar, Dalton as Sir William Ashton, Miller as Col. Ashton, Floyd as Hayston, Mrs. Crisp as Lucy Ashton, and Mrs. Jane Laws as Lady Ashton. An overture was played by the orchestra and The Serious
Family concluded the evening, with Floyd as Captain Maguire, Loveday as C. Torrens, Charles Hale as Aminadab Sleek, and Miss E. Courtney as Mrs. Ormsby Delmain.

Mrs. Sidney F. Bateman's original comedy, *Self*, acclaimed as the best American play running at this time, was produced at the Gaiety on December 17, 1857. H. L. Bateman played John Unit, which was said to be modeled from a man in New Orleans. Mrs. Crisp was Mrs. Apex and Mrs. Dyke was expressly engaged to play Aunt Chlose, which she had performed in St. Louis. Others in the cast were Charles Carroll as Mr. Apex, Charles Loveday as Charles Sanford, Floyd as Cyphe Cynosure, Miss Wilton as Mary Apex, Mrs. Laws as Mrs. Radieus, and Mrs. Charles Hale as Mrs. Codliver. An overture was played by the orchestra. The evening concluded with *Sarah's Young Man*, with Mrs. Hale as Sam Sloeleaf. New scenery was painted for *Self*. It went off at its first presentation in New Orleans with "... remarkable smoothness and correctness. ..." The acting was considered excellent and the play well written. *Self* was performed through December 23, 1857, along with other pieces such as *A Kiss in the Dark*, *The Robbers*, *Mr. and Mrs. White*, and *The Two Buzzards*. The orchestra usually played an overture. The audiences increased in size as the play continued its run and its performance grew smoother and smoother. Doors now opened at six o'clock and the performance began at seven. Before, doors were opened at six-thirty and the performance began at seven-thirty.

On December 23 was the occasion of a benefit for Mr. Bateman. *Self* and *An Alarming Sacrifice* were the presentations. There was a good house, *Self* being admirably played.
Another of Mrs. Bateman's plays was done on December 24, 1857. *The Golden Calf or Marriage a la Mode* featured Mr. Bateman as Mr. Stearine, Loveday as Edward L'Estranger, Whalley as Stephen Haugh and Mrs. Crisp as Lady Hebe. An overture was played and the evening concluded with a repetition of *An Alarming Sacrifice*. *The Golden Calf* was considered a great success. It was repeated from December 25 through December 27, the latter date being a benefit for Mrs. Sidney Bateman and the last performance of the engagement of Mr. Bateman, who went on to the Gaiety in Memphis. Other pieces presented were Mr. and Mrs. Peter White, *Dream at Sea*, and *Self*. There was the usual overture by the orchestra.

Miss Eliza Logan opened an engagement at the Gaiety on December 28, 1857 with Shiel's *Evadne or The Statue*. She played the title role, with Loveday as Colona, Charles Carroll as Ludovico, Gobay as Vicentio and Dalton as the King. A new farce concluded the evening. Called *Don't Judge by Appearances*, it featured Mr. and Mrs. Hale. Miss Logan ran into some problems on her opening night. They were described in *The Daily Picayune*:

An excellent house, in point of numbers and discriminating appreciativeness greeted the return of that accomplished American actress Miss Eliza Logan, to our boards, last evening. She appeared in her great character of *Evadne*, in Mr. Shiel's celebrated play, and despite of serious drawbacks, succeeded as she ever does, in delighting and satisfying her audience by the admirable manner in which she rendered her part.

Mr. Grattan Dawson, who was announced as the Colonna, not arriving in town, a complete *bouleversement* of the cast was the consequence; and the actors who were prepared to fill other parts in the play had to shift about, and assume others, at too short a notice to enable them to qualify themselves to
do this successfully. The effect of this may be imagined. Such a spectacle should never be permitted to be displayed on the boards of a theatre like the Gaiety.

But the genius of Miss Logan was found equal even to such an emergency, and as she rose superior to all the lets and hindrances that she had to contend with, the audience seemed to forget, of [sic] to disregard, the short-comings of her auxiliaries, and followed her performance throughout with the most hearty and encouraging applause.

... nothing but the great popularity of Miss Logan could have prevailed upon the audience to receive with submission a performance so lame and faulty.

Miss Logan played Bianca, one of her famous roles, in *Fazio* or *The Italian Wife's Revenge* on December 29, 1857. Loveday was Fazio, Carroll was the Duke, McClannin was Bartolo and Miss Emma Wilton was Aldabella. The orchestra played an overture and *Don't Judge by Appearances* closed the evening with the Hales.

*The Lady of Lyons* was presented on December 30, 1857, with Miss Logan as Pauline. Loveday was Claude Melnotte, McClannin was Colonel Damas, Carroll was Beauseant and Mrs. Laws was M'me Deschappelles. An overture was played by the orchestra. The evening concluded with *A Day After the Wedding*, with Miss Louise Reader, (her first performance at the Gaiety,) as Lady Elizabeth Freelove and Floyd as Col. Freelove. Miss Reader played her part well, and was considered as the leading lady of the Gaiety stock company.

*The Hunchback* played on December 31, 1857, with Miss Logan as Julia, one of her best parts. Miss Reeder was Helen, Whalley was Master Walter, and Loveday was Sir Thomas Clifford. The orchestra played an overture and the Hales concluded the evening in *A Mistaken Story* as Pickaninny and Betsy Parsons.
Shakespeare's *Romeo and Juliet* was chosen as the New Year's Day presentation. Miss Logan played Juliet to Loveday's Romeo. Floyd was Mercutio. An overture was played by the orchestra and the petite comedy *Morning Call* closed the evening with Floyd as Sir Edward Ardent and Miss Reeder as Mrs. Chillington.

A benefit was given Miss Logan on January 2, 1858. *Lucretia Borgia* was the opening piece, with Miss Logan in the title role. Carroll was the Duke of Ferrara, Loveday was Genaro, Floyd was Jeppo and Whalley was Gubetta. An overture was played by the orchestra. The evening concluded with *Faint Heart Never Won Fair Lady* with Loveday as Ruy Gomez and Miss Reeder as Duchess Terreneuva.

*The Bride of Lammermoor* played on January 3, 1858, with Carroll as Edgar, Dalton as William Ashton, Miller as Col. Ashton, Miss Reeder as Lucy Ashton, and Mrs. Laws as Lady Ashton. The orchestra played an overture. *Dream at Sea* concluded the evening, with Loveday as Launce Lynwood, Whalley as Black Ralph, Hale as Tommy Tinkle and Miss Emma Courtney as Anne Trevanion.

*Guy Mannering* was performed on January 4, 1858, with Miss Logan as Meg Merrilies. Loveday was Dandie Dinmont, Hale was Dominie Sampson, Carroll was Guy Mannering and Miss Reeder was Julia Mannering. An overture was played by the orchestra. The evening concluded with the Hales in *Don't Judge by Appearances*.

Lovell's *Love's Sacrifice* was performed on January 5, 1858. Miss Logan was Margaret Elmore, Carroll was Matthew Elmore, Floyd was St. Loo, Loveday was Eugene De Lorme, McClannin was Paul Lafont, Whalley
was Friar Dominic, Hale was Jean Russe, Miss Reeder was Herminie, Mrs.
Laws was Marion and Miss Steele was Jennie. The Two Buzzards, was the
after-piece.

The Hunchback was repeated by popular demand on January 6,
1858. The orchestra played "The Logan Scottisch," composed for and
dedicated to Miss Logan by Professor Poppenberg, of Buffalo. Betsy
Baker concluded the evening.

Guy Mannering was repeated by popular request on January 7,
1858, and A Mistaken Story concluded the evening.

Pizarro or The Death of Rolla, by Sheridan, was played on
January 8, 1858, the anniversary of the Battle of New Orleans. Miss
Logan played Elvira, Carroll, Pizarro, Whalley was Rolla, Loveday was
Alonzo, McClannin was Ataliba and Miss Reeder was Cora. Miss Reeder
also recited "The Grave of Washington." "Star Spangled Banner" and
"Hail Columbia" were performed. The Dream at Sea concluded the evening.

Miss Logan took a benefit on her last appearance of the engage-
ment on January 9, 1858. The tragedy Adelgitha or the Fruits of a
Single Error opened the evening. Miss Logan had the title role, with
Miss Reeder as Lothair, Whalley as Michael Ducas, and Carroll as Guis-
card. Tobin's The Honeymoon followed, with Miss Logan as Juliana,
Loveday as Duke Aranza, Carroll as Rolando, Miller as Count Montalban,
McClannin as Balthazar, Hale as Jacques, Miss Reeder as Volante and
Miss Courtney as Zamora.

Edwin Booth opened a two week engagement at the Gaiety on the
next night, January 10, 1858. He was a favorite with New Orleans
audiences, having appeared the previous season at the St. Charles Theatre. He opened in a famous role of his, that of Sir Giles Overreach in *A New Way to Pay Old Debts*. Others in the cast were Louise Reeder as Margaret Overreach, Whalley as Wellborn, Dalton as Lord Lovell, Miller as Allworth, McClannin as Justice Greedy, Hale as Marall, Mrs. Laws as Lady Allworth and Miss Courtney as Froth. The farce *Mr. and Mrs. White*, featuring the Hales, closed the evening. The weather was bad for Mr. Booth's opening night, thus there was not a large attendance. He received the following review:

... Mr. Booth played with spirit and with the same fine appreciation of the arduous character he assumed, which we noted when he was last with us. He is undoubtedly a young man of fine genius, and his acting only lacks that system and consistency, that evenness and harmoniousness, which can come only with practice and experience.

*Richelieu or the Conspiracy* was performed on January 11, 1858, with Mr. Booth in the title role. Loveday was De Mauprat, Carroll was Baradas, Hale was De Berringhem, Mr. McClannin was Joseph, Dalton was Huget, Miss Steel was Francois, Whalley was Louis, King of France, Miss Reeder was Julia de Mortimer, and Miss Courtney was Marion de Lorme. *A Kiss in the Dark* concluded the evening. It was found by the reviewer in *The Daily Picayune*, that Booth had to contend with imperfections in his supporting actors, and rose above them. *Richilieu* was performed to a good house.

*The Merchant of Venice* was played on January 12, 1858. Booth was Shylock, Loveday was Bassanio, Whalley was Gratiano, Carroll was Antonio, Hale was Gobbo, Mrs. Crisp was Portia, Miss Steel was Nerissa and Miss Emma Courtney was Jessica. *A Mistaken Story* closed the evening.
Othello was performed on January 13, 1858, with Booth as Iago. Grattan Dawson made his appearance at the Gaiety as Othello. Loveday was Cassio, Whalley was the Duke of Venice, Hale was Roderigo, McClannin was Barbantio, Miller was Gratiano, Mrs. Crisp was Desdemona and Mrs. Laws was Emilia. The farce Don't Judge by Appearances concluded the evening. Booth continued to fight against poor acting from the stock company. With the exception of Mrs. Crisp and Mrs. Laws, the acting of the supporting cast in Othello fell short. Dawson's interpretation did not meet with the approval of the audience.

Howard Payne's Brutus or The Fall of Tarquin was played on January 14. Booth was Brutus, Loveday was Titus, Whalley was Sextus Tarquin, Carroll was Collatinus, McClannin was Vallerius, Dalton was Arnus, Miller was Claudius, Mrs. Laws was Tullia, Miss Emma Wilton was Tarquinia, Miss Courtney was Lavinia and Miss Steel was Lucretia. Sketches in India closed the evening.

Schiller's The Robbers was done on January 15, 1858. Booth was Charles de Moor, Loveday was Francis de Moor, McClannin was Maximillian, Count de Moor, Hale was Speigelberg, Carroll was Herman, Dalton was Switzer, Mr. Whalley was Rolla, and Miss Wilton was Amelia. Mrs. Crisp appeared as Duchess de Toranueva in Faint Heart Never Won Fair Lady.

Shakespeare's Richard III was played on January 16, 1858. It was a benefit night for Booth, who played the Duke of Gloster. Whalley was King Henry IV, Miss Steel was the Prince of Wales, Loveday was Richmond, Carroll was Buckingham, McClannin was Lord Stanley, Hale was Lord Mayor, Mrs. Crisp was Queen Elizabeth, Miss Emma Wilton was
Lady Anne and Mrs. Laws was the Duchess of York. Sketches in India was the after-piece. Booth had a full house at his benefit. He was the only one who performed well. The audience, however, was appreciative, applause being constant. (The Daily Picayune, January 18, 1858)

The Robbers was repeated on January 17. Katherine and Petruchio, by Shakespeare, concluded the evening, with Booth as Petruchio, Hale as Grumio, Mrs. Crisp as Katharine, Miss Wilton as Bianca and Mrs. Laws as Curtis.

Booth played Hamlet on January 18, 1858. Carroll was Claudius, Loveday was Laertes, Dawson was the Ghost, McClannin was Polonius, Hale was First Gravedigger, Whalley was First Actor, Mrs. Laws was Gertrude, Mrs. Crisp was Ophelia and Miss Wilton was an Actress. The farce A Duel in the Dark concluded the evening.

King Lear was performed by Booth on January 19, 1858. Dalton was Duke of Cornwall, Ferris was Duke of Albany, McClannin was Earl of Kent, Whalley was Earl of Gloster, Dawson was Edgar, Carroll was Edmund, Hale was Oswald and Miss Ellen Grey was Cordelia. A Duel in the Dark was repeated.

Much Ado About Nothing opened on the evening of January 20, 1858. Booth played Benedick, Dawson played Don Pedro, Loveday played Count Claudio, Carroll played Don John, McClannin played Leonte, Mr. Whalley played Antonio, Hale was Dogberry, Mrs. Crisp was Beatrice and Miss Ellen Grey was Hero. A Mistaken Story concluded the evening. Booth's performance of Benedick was successful, though the reviewer of
The Daily Picayune felt comedy was not his forte. He played Richelieu again on January 21, 1858. Miss Ellen Grey was Julia de Mortemar in this performance. The Limerick Boy was the after-piece.

Shiel's The Apostate was performed on January 22, 1858. Booth was Pescara, Loveday was Hemeya, Whalley was Malec, McClannin was Alvarez, and Miss Ellen Grey was Florinda. The farce Irish Assurance and Yankee Modesty concluded the evening.

Booth took a benefit on January 23, 1858. Colman's The Iron Chest was performed, with Booth as Sir Edward Mortimer. Katharine and Petruchio was repeated, with Booth and Mrs. Crisp in the title roles. Booth had a grand benefit. After the tragedy, Mr. Canning, the treasurer of the Gaiety, presented him with a silver pitcher. Several floral arrangements were presented also. (The Daily Picayune, January 25, 1858)

Booth's last performance of his engagement at the Gaiety was Richard III on January 24, 1858. A Pretty Piece of Business was the after-piece. An unusual thing happened at this performance. It was alluded to in The Daily Picayune:

The party who was fined for disturbing the peace by hissing so as to embarrass the performance of "Richard the Third," at the Gaiety theatre, on Sunday evening, and who it seems, took offense because the popular air of "Rip Sam" was performed by the orchestra, as the tune to which Richmond's army enter upon Bosworth Field, had probably never been present at the performance of that tragedy before, or he would have known that the air in question has been played, at that point in the piece, from time immemorial. It is the well known "Richmond's March," and as legitimately appertains to the play as the witches music to "Macbeth." But we admit it is not proper for the orchestra to perform it for the entrance of Richmond and Richard, both. (The Daily Picayune, January 26, 1858)

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About this time Mr. Floyd returned to New Orleans from Memphis where he had been acting with the Batemans. He resumed his position with the stock company at the Gaiety. (*The Daily Picayune*, January 23, 1858)

The next star to visit the Gaiety was Miss J. M. Davenport, who began an engagement on January 25, 1858 with *Adrienne, or The Actress*. She had the title role, with Loveday as Count Maurice, Whalley as Duke D'Armant, McClannin as Michionet, Dalton as Quinsult, Ferris as Paisson and Miss Grey as the Princess. *The Limerick Boy* closed the evening. The same bill was repeated on January 26, 1858.

Miss Davenport opened to a thin house. She was considered to have played Adrienne well and was well supported by Loveday, McClannin and Miss Grey. It was felt that the rest of the stock company played their parts as well as could be expected under the "star system," where actors had little time to prepare.

*Charlotte Corday* was the role Miss Davenport assumed on January 27, 1858. During the performance, she delivered "The Marsiellaise Hymn" in French. McClannin was Robespierre, Dawson was Marat, Whalley was Barbaroux, and Dalton was L'Abbe Leyer. *Irish Assurance* and *Yankee Modesty* closed the evening. Miss Davenport's Charlotte was considered a good performance. (*The Daily Picayune*, January 29, 1858) *Charlotte Corday* was repeated January 28, along with *A Duel in the Dark*.

Miss Davenport took a benefit on January 29, 1858. *Medea* was played with Miss Davenport in the title role. McClannin was Creon, Carroll was Jason, Miss Grey was Orpheus, Miss Steel was Creusa, and
Mrs. Laws was Critia. Sketches in India and Don't Judge by Appearances followed. Miss Davenport's Medea was considered a "faultless achievement." She was dressed like Ristori in the part. Ellen Grey was good but the rest of the cast was not.

Charlotte Corday was repeated on January 30. The Serious Family followed, with Floyd as Captain Murphy Maguire, Mr. Dalton as Charles Torrens, Hale as Aminidab Sleek and Miss Grey as Mrs. Delmaine.

Mr. Charles Hale took a benefit on January 31, 1858. The Duchess De La Vaubaliere was presented. Hale was Morrisseau, Carroll was the Regent, Whalley was the Duke, McClannin was Leonard and Miss Grey was Julie. The Gypsy Farmer concluded the evening. McClannin was Christopher Cable, Carroll was Luke Hatfield, Whalley was Able Allnut, Floyd was Jack, Hale was Joe, Mrs. Laws was Marian, Miss Wilton was Margaret and Mrs. Hale was Mary.

Miss Davenport was requested to repeat Medea and did so on February 1. A Pretty Piece of Business and Betsey Baker were also performed.

Before Miss Davenport's engagement was over, it was found necessary to close the Gaiety because the business had been so bad. According to Kendall in The Golden Age of the New Orleans Theater, the public had refused to patronize the theatre because the stock company was so bad. Crisp had been behind in the rent. Box office receipts were so little that Crisp found himself unable to pay salaries and when an actor refused to go on without being paid, the management decided to close the theatre.\(^9\) Money was returned for the performances of

\(^9\)Ibid., p. 370.
February 2, 1858 and an apology made for the actor who refused to take the part assigned him in *Masks and Faces*, one of the plays scheduled for that night.

A meeting was called for the La Variété Association at the *Picayune* office for February 4, by G. S. Mandeville, Secretary. A public announcement concerning the situation appeared in *The Daily Picayune*; made by M. W. Canning, acting manager and treasurer of the Gaiety:

In consequence of the sudden determination and refusal of a member of the company to appear in the parts for which his name is in the bills, and the derangement of the business of the theatre, consequent thereon, it has been found necessary to close the house, until the arrival of Mr. Crisp, which will probably take place tomorrow, and when the company will be reorganized, and the business of the season resumed. (*The Daily Picayune*, February 3, 1858)

Crisp returned to New Orleans from Memphis and Nashville, where he had been attending to his theatres. He, too, printed an explanation of the closing of the theatre in *The Daily Picayune*:

On my arrival in New Orleans from Memphis, I was much surprised to find my Theatre closed, which was caused by the ungentlemanly conduct of a member of the company. It was my intention to immediately reorganize my company, but after some reflection and by the advice of my friends, I concluded that it would not be advisable for me to do so.

The season has been a most disastrous and unprofitable one with every theatre in the country. Notwithstanding this, I have kept the Gaiety open for a period of seventeen weeks, and during that time, have fulfilled all the contracts made with my various stars, and have provided for the members of the company, by sending them to my theatres in Memphis and Nashville.

I have not broken up, nor failed, but feel that, in re-opening the Gaiety, I would only be incurring new liabilities which it might not be in my power to meet, and in ending my dramatic season feel that I am enjoying a privilege which is my right.
Mr. M. W. Canning, my Treasurer and Acting Manager, is my duly authorized agent to transact any business for me, and will remain in New Orleans for a short period. (The Daily Picayune, February 9, 1858)

Another announcement a day earlier was of a somewhat different nature:

In consequence of the failure of the late Management to conduct the business of this Theatre satisfactorily, to pay the stipulated rent and to comply with other terms of the lease, the Directors of the Varietes Association have closed the theatre. . . . (The Daily Picayune, February 8, 1858)

On the same day, February 8, 1858, the Gaiety went up for rent, for concerts, balls, etc. (The Daily Picayune, February 8, 1858)

Miss Davenport had not had a benefit because of the premature termination of her engagement and so one was tendered her on February 6, 1858. Evadne was presented with Conrad Clark as Colonna. Masks and Faces was also performed, with Ellen Grey as Mabel Vane and Dawson as Triplet. Miss Davenport went on to Mobile. James E. Murdoch was to have been the next attraction at the Gaiety. He went on to Memphis. (The Daily Picayune, February 8, 1858)

As soon as the Gaiety closed, its owners took steps to procure a new manager. The following appeared in The Delta:

We are glad to be informed that the stockholders . . . are determined to look out for a competent lessee to manage this theater and bring it out of the slough of despond. Let those gentlemen place the house in the hands of a competent manager who will give us the drama in earnest, and who will employ actors, not sticks, and we feel quite sure that the Gaiety will succeed. New Orleans stands away up in the very front rank of the big cities, not only of this country but of Europe as well; in its ability and its pleasure to support fine acting, and furthermore is willing and glad to pay the price, but they must not deceive its patrons with the kind of attractions it has been giving us for the past year, and all the
pretense that we are getting the very best that the market affords. 10

The Mystick Krewe of Comus held a Mardi Gras ball the night of February 16, 1858 at the Gaiety theatre, which now reverted to its former name, The Varieties. (The Daily Picayune, February 15, 1858)

Doctor Charles Mackay, song writer and editor of the Illustrated London News, delivered a lecture on poetry and song on February 19, 1858, at the Varieties, before the Mercantile Library Association. Doors were open at seven; the lecture began at eight. It was well received and received the following comments:

Last night a highly intellectual and refined audience greeted Dr. Mackay at the Gaiety, and by almost breathless attention, only interrupted by bursts of applause, indicated the pleasure with which the lecture was heard. It was such a one as only a poet could have produced—chaste, elegant, logical and beautiful. In depicting the mission of the poet, his language almost insensibly ran into measure, and glittered with brilliancy. The lecture was closed by the reading of three sweet songs or poems which elicited great applause.

In late February, negotiations were being made by the directors of La Variétés Association with Mr. E. A. Marshall, manager of the Philadelphia Academy of Music, to bring the Ronzani Ballet Troupe to the Varieties Theatre in March. (The Daily Picayune, February 22, 1858) Meanwhile, the theatre was used on February 22 for the First Matinee Musicale by Messrs. Thalberg and Vieuxtemps. The Keller Troupe, who had been performing at the Amphitheatre in New Orleans (The Daily Picayune, February 22, 1858) used the Varieties Theatre for rehearsal before opening there on February 24, 1858. They performed tableaux of Rubens' paintings of "sacred History." The Young American Ballet Corps

10 Ibid., p. 371.
also appeared in a Chinese ballet called *Celestial Pastimes*. Featured was M'lle Christine in a variety of ballets, dances and pantomimes. *(The Daily Picayune, February 22, 1858)*

The Kellers performed at the Varieties on February 26, 1858. They appeared in nine new tableaux vivants, in a ballet and a great variety of character dances. M'lle Christine appeared in some of the dances and with her, for the first time, Mr. Zavistowski in a Schottish Polka. Mr. Keller had purchased at large expense the costumes used at the Mystick Krewe of Comus' celebration and used them in this performance. The evening closed with a tableau entitled "Washington's Monument."

On February 27, 1858, the Keller Troupe and M'lle Christine's Ballet Troupe performed again. Six tableaux vivants were performed by the Kellers. *Celestial Pastimes* was repeated by the Young American Ballet Troupe. Two other ballets were performed by them. Some character dances were done and the evening concluded with the tableau "Washington's Monument."

The Keller Troupe and The Young American Ballet Troupe appeared for the last time at the Varieties on February 28, 1858. The German Dramatic Company presented *Robert the Devil*, led by Mr. W. G. Adlersberg, who appeared in the title role.

An advertisement was placed in *The Daily Picayune* of March 3, 1858, that the Ronzani Ballet Troupe would appear at the Varieties on March 8, 1858, and that fifty ballet dancers were wanted to assist. *(The Daily Picayune, March 3, 1858)* Mr. E. A. Marshall, of the
Broadway Theatre, New York and New Academy of Music, Philadelphia, had become the lessee of the Varieties Theatre and it was to be under the direction of Mr. W. Corbyn of Niblo's Garden, New York. (The Daily Picayune, March 4, 1858) The re-opening of the Varieties was delayed until March 11, because of the delay of the arrival of the Ronzani Troupe. They were to leave St. Louis on February 28, by the A. B. Chamers and it was assumed that they were obstructed by ice. (The Daily Picayune, March 8, 1858)

A benefit was given Mr. Grattan Dawson by the Dramatic Association at the Varieties on March 6, 1858. Mr. Dawson, Mrs. Menken, Miss Wilton and the amateurs performed Rob Roy and Charles II. Mr. Dawson was in adverse circumstances, due to the closing of the Gaiety.

The Varieties was supposed to open again on March 11, 1858. A farce, Who Speaks First, was to be the first presentation. Mr. J. S. Bingham was Captain, Mr. Dawson was Old Porter, Miss C. P. Howard was Mrs. Millitant and Miss J. T. Harrison was Smart. The Ronzani Ballet Troupe was to present The Golden Horse. Principals in the troupe were M'lle Louise Lamoreaux, Signora Emma Santolini, Signora Gaetana Pratesi, Signora Serafina Cecchetti, Signor Eilippo Baratti, Signor Gaspare Pratesi, Signor Cesare Cecchetti, and Signor Giovanni Pratesi. There was a corps de ballet of fifty Coryphees and Figurantes and numerous male auxiliaries. The box office was under the direction of Mr. M. De Courcey. However, the opening was postponed to March 12, for the purpose of one more rehearsal. The Golden Horse ran through March 16, with such after-pieces as A Kiss in the Dark.
The annual meeting of La Varietés Association took place on March 15, 1858. (The Daily Picayune, March 12, 1858)

The Ronzani Troupe performed Military Quarters, which featured the principal dancers on March 17, 1858. It was a comic ballet. The evening commenced with The Dumb Belle. Another piece by the Varieties stock company, The Old Guard, was presented, plus a Divertissement which was composed of six dances.

The Artist's Dream featured M'lle Lamoureaux and Signor Baratti on March 18. Box and Cox opened the evening. The Old Guard preceded the final offering of the evening, the Divertissement with the six dances. The same bill was presented the next evening, with the exception that Kill or Cure opened the evening.

Who Speaks First? opened on the evening of March 20, 1858. Military Quarters was once more performed and Kill or Cure followed it. A new Divertissement of six dances closed the evening.

Faust was presented by the Ronzani Ballet Troupe on March 21, 1858. Principals were M'lle Louise Lamoureaux, M'lle Josephine Pratesi, M'lle Teresa Pratesi, Signor Filippo Baratti, Signora Emma Santolini, Signora Gaetana Pratesi, Signora Serafina Cecchetti, Signor Gaspare Pratesi, Signor Cesare Cecchetti, and Signor Giovanni Pratesi. The entire corps de ballet participated. Faust drew a full house, as the troupe had done nightly. (The Daily Picayune, March 15, 1858)

Faust continued through March 28, nightly, when it was presented as a benefit performance for M'lle Lamoureaux. The eminent violinist Signor Di Carlo performed a solo. The ballet received a good review in The Daily Picayune:
... Lamoreaux, who is unrivaled, we verily believe, by any danseuse now living, and certainly by any we have ever had in this country, with the single exception of Elssler, has a great deal to do in this sparkling ballet, and does it charmingly. Baratti, the best male dancer we have had since Paul Taglioni and Monplaisir, and the Cecchettis and Pratesis, and the rest of the troupe, have also some admirable opportunities of displaying their powers as dancers and pantomimists of the highest rank. The story is interesting, and is most graphically told, and the lovers of the ballet may, in the performance of the "Faust," see it perfectly represented.

A change of bill took place on March 29, 1858. Le Gamin De Paris or The Young Scamp featured Enrico and Pia Cecchetti, aged five and seven years old, their first appearance in New Orleans. New scenery, costumes and paraphernalia were introduced.

Through the end of March and the first week of April the Ronzani Ballet Troupe performed Le Gamin De Paris, The Golden Horse, and Faust, each at least twice. On April 4 was a benefit for Signor Baratti, at which three ballets and twenty dances were performed. The Sisters Guisipina and Terasina Pratesi took a benefit on April 7, 1858, at which Faust was repeated. This bill and its purpose was also announced for April 8.

Mr. W. Corbyn had a benefit on April 9, 1858. The Golden Horse was presented.

A ballet entitled Il Biricchino Di Parici was performed on April 10, 1858, by the Ronzani Ballet Troupe.

Mr. Rullman, the acting manager of the Ronzani Ballet Troupe, took a benefit on April 11, 1858. The German company presented Love and Jealousy. The Ballet Troupe presented a Divertissement with various dances and the ballet The Artist's Dream.
The German Dramatic Company, under the direction of Mr. W. G. Adlersberg, presented *Der Freischutz* on April 12, 1858. It was in combination with the Ronzani Ballet Troupe, as it was interspersed with dances. It terminated with a display of fireworks. Between the acts, M'llle Lamoureaux and Signor Baratti and the corps de ballet performed. This bill was repeated on April 13 and April 14, the last performances of the season.

The Varieties was again officially closed for the season. A complimentary benefit was given by the "Varieties Dramatic Association" at the St. Charles Theatre for little Julia Christine, late dancer in Marsh's Juvenile Comedians, on April 25, 1858. Douglas Jerrold's *Ambrose Gwinett* was presented along with the farce *The Spoiled Child*, Little Christine playing Little Pickle. *(The Daily Picayune, April 24, 1858)*

There was a short summer season at the Varieties. Mr. J. S. Charles engaged the theatre in the end of May, 1858. *(The Daily Picayune, May 28, 1858)* Prices were: dress circle and parquet, fifty cents; second circle, fifty cents; third circle and gallery, twenty-five cents; center and quadroon boxes, fifty cents. These prices were lower than usual because of hard times. *(The Daily Picayune, May 28, 1858)* Charles' first presentation was *A Wife's First Lesson* on May 30, 1858. He played Colonel Freelove and Mrs. A. J. [Sic] Menken played Lady Elizabeth Freelove. A recitation followed, "Bucks Have at Ye All," by J. S. Charles. *The Limerick Boy* followed, with G. C. Charles playing Paddy Miles. The evening concluded with *A Day in Paris,*
with J. S. Charles as Wyndham, Mrs. Menken as Emily Greenville and six other characters, in which she sang and did a polka. W. B. Chippendale played Sam. The opening night of the summer season brought a "respectable house" and the performances were found to be satisfactory. Mrs. Menken was found to be "sprightly" as ever.

The Little Treasure opened on the evening of May 31, 1858. J. S. Charles was Capt. Walter Maidenblush, Gobay was Fluttermore, and Mrs. Menken was Gertrude. The other presentation of the evening was Lola Montez, with Mrs. Menken as Katharine Kloper, with a song and dance, and George Charles as Count Muffenoti.

J. S. Charles was considered a good actor. He presented Is He Jealous? June 1, playing Belmour to Mrs. Menken's Harriet. The Maid of Munster featured Mrs. Menken, with songs, as Kate O'Brien and J. S. Charles as Charles Paragon. The Limerick Boy was repeated.

The Irish Lion opened on the evening of June 2, 1858. George Charles was Tim Moore and Mrs. Menken was Mrs. Fitzgig. My Cousin at Richmond followed, with J. S. Charles as Flighty, and Mrs. Menken as Mrs. Trictrac. The Widow's Victim concluded the evening, with Gobay as Jeremiah Clip and Miss Greenwood as Mrs. Rattleton. Doors opened at seven, curtain was at seven forty-five.

The Lady and the Devil opened on the evening of June 3, 1858. J. S. Charles was Wildlove, Chippendale was Jeremy and Mrs. Menken was Zephyrina. The Irish Tutor followed, with George Charles as Dr. O'Toole. The evening concluded with Mrs. Menken in songs and dances as Polly Cripps in The Unprotected Female.
The farewell benefit for Mrs. Menken and her last appearance was given on June 4, 1858, at the "coolest place in the city," the Varieties Theatre. The Soldier's Daughter was presented, with G. Ryder as Gov. Heartall, J. S. Charles as Frank Heartall and Mrs. Menken as the Widow Cheerly. A duet was played on the accordian and banjo by Professors J. L. and H. P. Jacobs, who volunteered their services. The Happy Man concluded the evening, with G. C. Charles as Paddy Murphy.

Although there were no further advertisements in The Daily Picayune, there were other performances during the summer under the management of J. S. Charles. An account of the remainder of his summer season is found in The Golden Age of the New Orleans Theater. The author, John S. Kendall, tells of Mrs. Menken's leaving New Orleans after her performance June 4, 1858 and describes the rest of the season:

On that date Adah's engagement closed, considerably to her astonishment and to that of the manager. She left the city on June 5, never to return. Her departure was occasioned by the riots which broke out in the city at this date in connection with the municipal elections. Adah was terrified at the disturbances, and fled unceremoniously to other and less tumultuous scenes. Charles had to close the theater till the disorders abated. Consequently, the Gaiety was dark for about a week.

When Charles felt that it was safe to resume work at the theater, he presented Charlotte Crampton as Bianca in Fazio. This lady's once-notable talent was beginning to decline, and the audiences which came to see her were not large. From the artistic point of view, however, she could be accounted a satisfactory substitute for the vanished Adah, though romance and history have provided for her no such niche as they have assigned to her glamorous predecessor. Miss Crampton remained at the Gaiety till June 22, playing such pieces as Poor Smike, Don Caesar de Bazan, The Irish American, The French Spy, The Lottery Ticket, and The Irish Tiger. The outstanding feature of her engagement was, however, La Tour de Nesle.
When Miss Crampton departed on June 22, she was replaced by a young tragedian, G. F. McDonald by name. He played the title role in *Luke the Laborer* steadily till June 29, when Charles brought a none-too-prosperous venture to a conclusion. He seems to have made money on the Menken engagement. The fair Adah's songs and dances may not have been finished artistic performances, but they must have pleased, for the *Picayune* remarked after her second appearance, "Mr. Charles has exactly struck the right vein for ultimate success." The money which Charles made during her connection with his enterprise was, however, lost on the following attractions.11

Summary of the 1857-1858 Season

The season opened on October 17, the earliest up to that time. The company included Mr. and Mrs. Crisp, Ellen Grey, Conrad Clarke, G. C. Charles, Sallie Steele, Emma Courtney, Mr. McClannin, Mr. Loveday, Mrs. Laws, W. R. Floyd, Mr. Wallace, Mr. and Mrs. Charles Hale and Grattan Dawson. Miss Sarah Bishop was the featured dancer. For the first time in the history of the Varieties or the Gaiety Theatres, the stock company was considered a poor one.

Mr. and Mrs. John Drew performed from October 21 through November 5. They were followed by the New Orleans Opera Troupe, (formerly the Gaiety Opera Troupe) from November 6 through November 15. *La Somnambula, The Daughter of the Regiment, Po-ca-hon-tas, The Barber of Seville, Midas and Cinderella* were among the pieces they presented. The Martinetti and Blondin Troupe appeared from November 16 through December 13, with pantomime, acrobatic and ballet performances. The orchestra leader was Mons. Gilles. Sidney Bateman in

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Mrs. Bateman's plays *Self* and *The Golden Calf* appeared from December 17 through December 27. Then came Eliza Logan, performing such plays as *Evadne*, *Fazio*, *The Lady of Lyons*, *The Hunchback*, *Romeo and Juliet*, *Lucretia Borgia*, *Guy Mannering*, *Love's Sacrifice*, *Pizzaro* and *Adelgitha* from December 28, 1857 through January 9, 1858. Louise Reader became leading lady of the Gaiety stock company during this engagement. Edwin Booth performed for two weeks beginning on January 10 in plays such as *A New Way to Pay Old Debts*, *Richelieu*, *The Merchant of Venice*, *Othello*, *Brutus*, *The Robbers*, *Richard III*, *Hamlet*, *King Lear*, *Much Ado About Nothing*, *The Apostate*, and *Katharine and Petruchio*. Jane Davenport began an engagement on January 25 which was interrupted on February 2 by the abrupt closing of the theatre. She had been featured in *Adrienne*, *Charlotte Corday* and *Medea*. Only the featured attractions and a few of the stock company had had benefit performances.

The Gaiety was closed on February 2, 1858, because of bad business. An actor had refused to do the part assigned to him. According to John S. Kendall in *The Golden Age of the New Orleans Theater*, Crisp could not pay rent and salaries. The bad business was partially due to the poor quality of the stock company. Business was bad in theatres all over the country. La Variété Association had closed the Gaiety and Crisp returned immediately to New Orleans, sending the Gaiety stock company to his theatres in Memphis and Nashville, where he had been tending to business.

The Keller Troupe appeared at the Gaiety from February 24 through February 28, along with The Young American Ballet Troupe. La
Variété Association negotiated with E. A. Marshall, manager of the Philadelphia Academy of Music and engaged the Ronzani Ballet Troupe, which performed at the Gaiety from March 12 through April 14. The German Dramatic Company presented a few plays under the direction of W. C. Adlersberg in the beginning of April.

There was a short summer season. J. S. Charles opened on May 30, 1858 with Mrs. A. I. Menken, who left in June because of riots that broke out in New Orleans over municipal elections. The Gaiety was dark for about a week. Charlotte Crampton was then engaged, leaving in late June and replaced by G. F. McDonald, tragedian. He played with Charles and others until June 29, about a week, when Charles brought the not-too-profitable venture to a close.

Summary of the 1854-1858 Seasons

After the fire which destroyed the first Varieties Theatre, Thomas Placide returned to New Orleans. It was decided by La Variété Association, leading citizens of New Orleans and Placide to continue with dramatic productions. A piece of property on St. Charles Street which was later known as The Academy of Music was leased, converted into a theatre, and handed over to Placide under the name of the Pelican Theatre. Benefit performances were given various members of the Varieties stock company and the Ravel Troupe, which had opened the season. The benefit performances were given at the American Theatre, the St. Charles Theatre, and The French Opera House. The Ravel Troupe
then went to Mobile. Some of the Varieties company then took engagements at Joe Field's Theatre in Mobile, as did Thomas Placide on December 21, 1854. George Holland became acting manager of the Varieties company and engaged the American Theatre, calling it the Olympic. The principals of the company remained the same. John Calder was treasurer. Erratic performances began at the Olympic on December 20, 1854. Then John Calder took over Dan Rice's Amphitheatre, converted it into a theatre and opened it for regular performances on January 8, 1855.

Members of the stock company included Mr. and Mrs. Barton Hill, their son and his wife, Mr. and Mrs. Charles Barton Hill, James Browne, George Holland, Mrs. Rowe, Eliza Placide Mann and Mrs. Coleman Pope. J. M. White was the featured singer and Miss Fanny Deering the featured dancer.

Several "stars" performed during the season. They included T. B. Roberts, Agnes Robertson, Dion Boucicault, M'lle Nau, Mr. Irving and Mr. St. Albyn, and Mrs. Mary Prevost Addams. Thomas Placide began playing regularly with the company. Mrs. Charles Howard, so prominent a member of the first Varieties stock company, played a two week engagement in the spring. Fred Thayer made his professional debut that spring.

In February, 1855 the stockholders of La Variété Association began discussions for the building of a new theatre. It was soon decided to use the site of the first Varieties. Construction began in June and by mid-July the new theatre was announced as The Gaiety.

The 1854-55 season ended on April 8, the shortest up to that
time. There was no regular summer season, only a few benefits by local amateur dramatic organizations for various charities.

The second Varieties theatre, called The Gaiety, opened on December 1, 1855. Dion Boucicault was manager. Most of the stock company was new. It included Boucicault, John E. Owens, W. F. Johnson, Mrs. E. Place, Miss Jessie McLean, Mr. Cooland and Fred N. Thayer, who was also acting manager. Robert Stopel conducted the orchestra. James S. Browne joined the company in late December.

Agnes Robertson, (Mrs. Dion Boucicault), was featured in December. She and Fred Thayer had leading roles in a biblical drama called Azael, which had a month's run. A feature of the play was the Keller Troupe in several tableaux. Una followed with the same featured actors and tableaux. The Pyne and Harrison English Opera Company appeared in late February. Boucicault left New Orleans abruptly in early March, leaving the managership to W. H. Crisp. Among Boucicault's company retained by Crisp were James S. Browne, W. F. Johnson, Fred Thayer, Mr. Copland and Mrs. Place. New members were Mr. and Mrs. Crisp, Miss Reader, Miss Dora Shaw and Mr. Chippendale. Stopel's orchestra remained. Harry Macarthy and Miss Marion Macarthy were later signed as featured singers.

Crisp's company began performing on March 14, 1856. The Monplaisir Ballet Troupe was engaged for about a week beginning March 18, along with comic dancers Espinosa and Gredelue. Matilda Heron came soon after, remaining until April 19, performing her famous Camille. She also drew large and appreciative audiences with The Hunchback and Masks and Faces. There were a few concerts by Signorina Vestvali and
Signorina Almonti. The Mexican Italian Opera Company performed in late April, when Crisp's company went on to Mobile where he had engaged a theatre to present Matilda Heron in *Camille*. The Gaiety was closed from April 27 through May 4 while Crisp's company was with Miss Heron. They returned on May 5, with Robert Meyer as orchestra leader, featuring Miss Heron in *The Wife*, *Fazio* and *Camille*. The last night of the season was May 13.

Renovations during the summer of 1856 increased the seating capacity of Crisp's Gaiety to 1700. The season opened on November 6. Prices of admission were slightly higher. Members of the company included Mr. and Mrs. Crisp, Fred Thayer, Jessie Clarke, Mr. and Mrs. Henry Howard and Mr. Davidge. An opera troupe was featured this season, including Miss Georgina Hodson, Marie Duckworth, Rosalie Durand, Mr. Frazer, Mr. Stretton and Mr. F. Lyster. They often went on tour. M'lle Katarine joined the company in December as featured dancer. Meyer was orchestra leader. Many new plays were introduced along with the standard comedies and farces. A larger number of "stars" were brought in than before. They included Matilda Heron, Mrs. Cherri and Mr. C. Sage, Eliza Logan, Jane Davenport, James Anderson, Agnes Elsworth and The Keller Troupe. The Gaiety was closed for over a week at the beginning of April in preparation for the Corradi-Setti Italian Opera Troupe, which performed from April 13 through to the end of May. Crisp and company were at the same time performing in Vicksburg. There was no regular summer season. A few benefits were given by the Crescent Dramatic Association for worthy causes. The Gaiety Opera
Troupe performed in Richmond, Virginia, Philadelphia and Cleveland on into September.

The 1857-1858 season opened on October 17. Several changes in the company took place. It now included Mr. and Mrs. Crisp, Ellen Grey, Conrad Clarke, G. C. Charles, Sallie Steele, Emma Courtney, Mr. McClannin, Mr. Loveday, Mrs. Laws, W. R. Floyd, Mr. and Mrs. Charles Hale and Grattan Dawson. Miss Sarah Bishop was the featured dancer. This group was considered poor; the first instance of a bad stock company in connection with the Varieties.

Another large number of "stars" was featured by Crisp. Mr. and Mrs. John Drew performed in late October and early November. The Gaiety Opera Troupe was now called The New Orleans Opera Troupe and had an engagement at the Gaiety in November. Next came the Martinetti and Blondin Troupe, followed by Sidney Bateman. Eliza Logan rang out the old year and rang in the new. About this time Louise Reader became leading lady of the stock company. Edwin Booth appeared in January followed by Jane Davenport. The latter's engagement was interrupted on February 2 when La Variété Association closed the Gaiety, for financial reasons. The theatres throughout the country were not doing well and Crisp could not pay the rent nor salaries of the company. Crisp returned to New Orleans, and sent the stock company to his theatres in Memphis and Nashville, where he had been when the Gaiety was closed.

The Keller Troupe returned to the Gaiety for a short engagement at the end of February. La Variété Association negotiated with E. A. Marshall of the Philadelphia Academy of Music and engaged the Ronzani
Ballet Troupe which performed March 12 through April 14. The German Dramatic Company presented a few plays under the direction of W. C. Adlersberg in the beginning of April.

There was a short summer season under the direction of J. S. Charles. He took leading roles and featured in turn Mrs. A. I. Menken, Charlotte Crampton and G. F. McDonald. The venture lasted about a month and was none-too-profitable.

During all the seasons, the principals of the stock company and the featured attractions were tendered benefits.
A HISTORY OF THE FIRST AND SECOND VARIETIES THEATRES
OF NEW ORLEANS, LOUISIANA, 1849 TO 1870

Volume II

A Dissertation

Submitted to the Graduate Faculty of the
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in

The Department of Speech

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CHAPTER III
SECOND VARIETIES THEATRE - 1858-1865 SEASONS

During the fall of 1858, Thomas Placide was busy in France arranging for artists for the coming season at the Varieties. He had been hired to manage the Varieties again, having been successful with the First Varieties Theatre until it burned in its sixth season of his management. (The Daily Picayune, October 8, 1858)

By late November, 1858, several members of the Varieties company were in New Orleans. Warren was the treasurer, George Jordan and A. H. Davenport were comedians. Also in the stock company were Mr. and Mrs. Plunkett, Miss Lonsdale, Mr. and Mrs. John Sefton, Miss Sefton, the Misses Graham, Mr. McRae and Mr. Gobay. George Holland and John Owens were to arrive shortly. An early December opening of the Varieties was planned. (The Daily Picayune, November 29, 1858) In early December, the company was called together for a meeting in the green room of the theatre by John Sefton, the stage manager. (The Daily Picayune, December 3, 1858) Tom Placide announced on December 5, 1858, that the theatre was ready to open, having been thoroughly renovated, re-painted and tastefully embellished, with fourteen private boxes for families. (The Daily Picayune, December 5, 1858)

A complete list of the company appeared in The Daily Picayune, of that date. It was as follows: George Jordan, first appearance in
New Orleans; A. H. Davenport, his first appearance in New Orleans; Messrs. John E. Owens, Mark Smith, Briggs, his first appearance in New Orleans; Gobay, Leeson, MacRae, Douglas, Duncan, Wall, Leonard, George Holland, Plunkett, his first appearance in America; T. E. Morris, his first appearance in New Orleans; Seymour, his first appearance in New Orleans, Messrs. Styles, Church, G. Wallack, J. G. Boyd, Brucciani, Birch, Tom Placide and John Sefton. The ladies of the company were Mrs. C. Boyce, her first appearance in America; Mrs. John Sefton, her first appearance in New Orleans; Mrs. Mark Smith, Mrs. Warren, formerly Miss G. Barrett, Mrs. Seymour, her first appearance in New Orleans; Mrs. Plunkett, her first appearance in America, Miss Angela Sefton, her first appearance in New Orleans, Miss Styles, Miss L. Graham, her first appearance in New Orleans, and Miss A. Graham, her first appearance in New Orleans. Principal dancers of the company were M'ille Zoe Georgetta, her first appearance in America, and Miss A. Gale, Miss H. Gale, and Miss Jackson. The orchestra leader was Mr. Meyer. Prices of admission were seventy-five cents for the first and second tier and parquet, boxes, (third tier for colored persons only), fifty cents; gallery, twenty-five cents; private boxes five dollars. Doors were open at six-thirty; performance began at seven. (The Daily Picayune, December 5, 1858) The scenic artist was C. L. Smith, and his assistant was P. Bullock. Prompter was George Rowe, whose assistant was Church. John Sefton was stage manager, treasurer was Philip Warren, and the Costumer was Saunders. The machinest was De Milt from Wallack's theatre. (The Daily Picayune, December 6, 1858)
John S. Kendall, in his book *The Golden Age of the New Orleans Theater*, feels that this season was the beginning of the most outstanding period in the history of the Varieties Theatre. He wrote:

We come now to the most brilliant epoch in the history of the Varieties theater. The three years from 1858 to 1861 were characterized by the production at this house of a series of plays in which many of the most eminent American actors then living took part. The first season, that of 1858-59, was under the direction of Tom Placide, but when he relinquished his lease, as he did for financial reasons at the end of the theatrical year, his place was taken by John E. Owens, who conducted the Varieties down to the Civil War. Owens gave New Orleans what were probably its two most splendid dramatic seasons, seasons which may with some justice be regarded as among the most interesting in the history of the American Theater down to this time.¹

The New Orleans *Delta* described the stock company in this manner:

... a company of such rare excellence, embracing several old favorites, as had never before appeared before a New Orleans audience. The serious drama of the tragic muse being excluded from the Varieties, the company is, of course, composed of those distinguished in the line of comedy, of the ballet and melodrama, and embraces a brilliant array of talent in these lines.

Indeed, the only criticism yet ventured on the roll of the Varieties is that it embodies so many artists of such high and equal distinction in their particulars, that they might possibly conflict, and jostle one another. This is the highest tribute to the boldness and liberality of Mr. Placide's program. The company which embraces such comedians as Holland, Sefton, Jordan, Owens, Davenport, to say nothing of the manager himself, unequalled when he lets himself out in his peculiar vein, certainly presents a rare combination of excellence.²

²Ibid., p. 374.
Placide's Varieties opened the 1858-1859 season on December 6, 1858. *Much Ado About Nothing* was the opening presentation. Jordan was Benedick, Davenport was Don Claudio, Plunkett was Leonato, Briggs was Don Pedro, Mark Smith was Dogberry, Sefton was Verges, Morris was Antonio, Leeson was Seacool, Gobay was Don John, Wall was Borachio, Duncan was Conrad, Boyd was Sexton, Douglas was Oatcake, MacRae was Friar, Brucciani was Watchman, Mrs. Boyce was Beatrice, the Graham sisters played Hero and Margaret and Miss Lonsdale played Ursula. M'lle Zoe Georgetta danced "El Zaleo de Xeres" and Miss H. and A. Gale and Miss Jackson did a pas de trois. A medley overture, composed by Mr. Meyer, was then played. The evening ended with *The Eton Boy*, with Mrs. Plunkett as Fanny and Mrs. Seymour as Sally. Others in the pieces were Davenport, Sefton and Morris. Doors opened at seven, performance began at seven-thirty. (*The Daily Picayune*, December 6, 1858)


... A writer in one of the other New Orleans newspapers, who claimed "To have seen most of the actors and actresses who made the fame of the Old St. Charles, the Park Theater, New York, and the Tremont Theater, Boston, and well remembered the performances given at Wallack's and at Burton's Theaters, in New York," felt quite safe in saying that "never before in the history of the stage in this country was a company got together that was so strong in all its parts and collectively as the one engaged for the Varieties by Placide." This was said with a full knowledge of what Caldwell had done at the St. Charles from 1835 to 1842. "Caldwell was a millionaire, and spent his money freely in securing the great artists of the Old World. He had commonly, at one time, an opera troupe, a band of tragedians, and an orchestra of thirty musicians; but with all these resources at his command the critics were constantly pointing out the deficiencies of individual performers." Caldwell followed the starring plan. Placide had a comedy company, and allowed no stars to cross his stage.
The opening bill was Shakespeare's *Much Ado About Nothing*. Some of the most distinguished members of the company took part. Benedick was admirably played by George Jordan. This was his first appearance in New Orleans. Leonato was impersonated by the newcomer Charles Plunkett, who made his American debut on this occasion. W. H. Briggs was seen for the first time in the city in the character of Don Pedro. Don Juan was skillfully played by J. Gobey, Borachio by Mr. Wall, Oatcake by Mr. Douglas, "the watchman"—presumably Dogberry—[sic] by Mr. Brucciani.

Among the ladies was Mrs. Boyce, who as Beatrice, made a very pleasant impression upon the audience which crowded the theater. This was her American debut. The role of Hero was taken by Miss Annie Graham, who made her first appearance in New Orleans this night. After the play the farce *The Eton Boy* was presented by Mrs. Plunkett, Mrs. Seymour, and A. H. Davenport, all of whom were seen for the first time in the city. Mrs. Plunkett was the wife of the actor mentioned above, and like him began her American career with this engagement. There was also a dance by M'lle Zoe Georgetta, of Paris, and a *pas de deux* by Hannah and Adeona Gale.³

*The Daily Picayune* concurred with the above, in saying that the opening night performance was a success, everyone performing well.

*Heir at Law* was presented on December 7, 1858. Owens was Dr. Pangloss, Tom Placide was Zekiel Homespun, Jordan was Dick Dowlas, Seymour was Kenrick, Mark Smith was Lord Duberly, Plunkett was Steadfat, Briggs was Henry Morland, Mrs. John Sefton was Lady Duberly, Mrs. Mark Smith was Caroline and Mrs. Plunkett was Cicely Homespun. Misses Georgetta, Gale and Jackson did some dances. *The Double Bedded Room* concluded the evening, with Holland as Dulcimer Pipes, A. H. Davenport as Major Miners and Mrs. Sefton as Mrs. Lomax.

*The Serious Family* was presented on December 8, 1858, with Jordan as Murphy Maguire, Davenport as Charles Torrens, Holland as

Aminidab Sleek, Mrs. C. Boyce as Mrs. Delmaine, Mrs. Sefton as Lady Creamly, and Mrs. Mark Smith as Mrs. Torrens. Miss Adeona and Hannah Gale and Miss Jackson did a pas de deux, followed by a pas seul by M'lle Zoe Georgetta. **The Toodles** concluded the evening, with Owens as Timothy Toodles, Morris as Farmer, Briggs as George, Mrs. Mark Smith as Mary Acorn and Mrs. Sefton as Tabitha Toodles.

**Much Ado About Nothing** was repeated on December 9, 1858. A Chinese pas de deux was performed by Miss Adeona and Hannah Gale and Miss Jackson, after a pas seul by Miss Georgetta. A variety of tunes were played by the orchestra during the evening. The performances concluded with the farce **Turning the Tables**, with Morris as Knibbs, Davenport as Jeremiah, Owens as Jack Humphreys, Mrs. Plunkett as Patty, Miss Lonsdale as Miss Knibbs and Mrs. Seymour as Mrs. Humphreys. The doors now were opening at six-thirty and the performances were beginning at seven.

**Still Waters Run Deep** opened on the evening of December 10, 1858. Mark Smith was Potter, George Jordan was Hawksley, having originated the role in New York, Plunkett was Mildmay, Seymour was Dunbilk, Mrs. Mark Smith was Mrs. Mildmay and Mrs. Charles Boyce was Mrs. Sternhold. A pas de deux was performed by the Misses Gale and Miss Jackson. **Forty Winks** concluded the evening with Owens as Spriggins, Briggs as Jocelyn, Morris as Captain, Mrs. Warren as Mrs. Bountiful and Miss L. Graham as Miss Fenella.

**She Stoops to Conquer** was presented on December 11, 1858. Morris was Sir Charles, Mark Smith was Hardcastle, Jordan was Young
Marlowe, Owens was Tony Lumpkin, Briggs was Hastings, Seymour was Diggory, Mrs. Boyce was Miss Hardcastle, Miss A. Graham was Miss Neville, and Mrs. Sefton was Mrs. Hardcastle. Miss Hannah Gale did a pas seul, after which a polka and a pas de deux were performed by Miss Adeona Gale and Miss Jackson. The evening concluded with The Young Widow, Briggs playing Mandeville, Davenport playing Splash, Mrs. Boyce playing Aurelia and Mrs. Sefton playing Lucy.

Delicate Grounds opened on the evening of December 12, 1858. Jordan was Sangfroid, Davenport was Alphonso, and Mrs. Boyce was Pauline. A dance, "Cracovienne" by Misses Adeona and Hannah Gale followed. The Dumb Boy of Manchester continued the evening's performances, with Plunkett as Wilton, MacRae as Justice, Briggs as Palmerston, Seymour as Christopher, Miss Angela Sefton as Tom, Mrs. Warren as Mrs. Wilton, Miss A. Graham as Jane and Mrs. Seymour as Patty. Miss Georgetta and Miss Jackson then did a "Pas Styrien." The performances concluded with Turning the Tables.

Money was performed on December 13, 1858. Jordan was Evelyn, Davenport was Sir Frederick, Mark Smith was Sir John, Morris was Stout, Briggs was Dudley Smooth, Owens was Graves, Mrs. Boyce was Clara, Mrs. Mark Smith was Georgiana, and Mrs. Sefton was Lady Franklin. Miss Georgetta and Miss Jackson performed a "Pas Styrien" and Misses Adeona and Hannah Gale did a pas de deux. The Secret closed the evening, with Holland as Thomas, Briggs as Dupre, Duncan as Valere, Mrs. Mark Smith as M'me Dupre and Miss L. Graham as Angelica.

She Stoops to Conquer was repeated on December 14, 1858. Miss
Georgetta and Miss Jackson did a "Pas Styrien," and the Misses Gale did the "Cracovienne," a pas de deux. The evening concluded with George Holland in five characters and Mrs. Plunkett in four in A Day After the Fair. Others in the cast were Douglas as Sterling, Morris as Old Fidget and Leeson as Clod. This production of She Stoops to Conquer was found to have been performed as well as with any cast in the country.

Still Waters Run Deep was repeated on December 15, 1858. Miss Hannah Gale did a pas seul and Miss Adeona Gale and Miss Jackson did a "Polka pas de deux." Forty Winks concluded the evening.

Wild Oats was performed on December 16, 1858. Mark Smith was Sir George, Jordan was Rover, Holland was Ephriam Smooth, Owens was Sim. Briggs was Harry, Morris was Gammon, Leeson was John Dory, Mrs. Boyce was Lady Amaranth, and Miss Warren was Amelia. Miss Hannah Gale did a pas seul and Miss Adeona Gale and Miss Jackson did their "Polka pas de deux." Ladies Beware was the after-piece. Mark Smith was Colonel Vavarous, Davenport was Sir Charles, Mrs. Mark Smith was Matilda, Mrs. Warren was Lady Beauchamp and Mrs. Sefton was Grace. Ladies Beware had been translated from the French "La Femme que se jette par la fenetre." Mrs. Sefton was the original Grace at the Broadway Theatre, New York.

Wild Oats was repeated on December 17, 1858. Mlle Zoe Georgetta did a Spanish pas seul, "El Zaleo de Xeres." Miss Adeona and Hannah Gale and Miss Jackson did a pas de trois. The Young Widow was the closing farce.
All That Glitters is Not Gold opened on the evening of December 18, 1858. Briggs was Sir Arthur, Mark Smith was Jasper Plum, Jordan was Stephen, Gobay was Frederick, Owens was Toby, Mrs. Sefton was Lady Leatherbridge, Miss A. Graham was Lady Valeria, and Mrs. Boyce was Martha Gibbs. M'lle Georgetta and Miss Jackson did a "Pas Styrien."

The Dumb Boy of Manchester closed the evening, with Miss Angela Sefton as Tom, the title role, Plunkett as Wilton, Briggs as Palmerston, MacRae as Chief Justice, Seymour as Walter, Mrs. Warren as Mrs. Wilton, Miss A. Graham as Jane and Mrs. Seymour as Patty.

Still Waters Run Deep was repeated on December 19, 1858. A pas de trois was performed by Misses Adeona and Hannah Gale and Miss Jackson. The evening concluded with Golden Farmer or Jemmy Twitcher in England, with Sefton as Jemmy Twitcher, originally acted by him, Plunkett as the Golden Farmer, Holland as Harry Hammer, Briggs as Harvey, Morris as Old Mob, Mrs. Boyce as Elizabeth, Mrs. Warren as Mrs. Hammer and Mrs. Seymour as Jenny.

Married Life opened on the evening of December 20, 1858. Mark Smith was Coddle, Briggs was Lynx, Jordan was Younghusband, Owens was Dove, Holland was Dismal, Mrs. Warren was Mrs. Dismal, Mrs. Boyce was Mrs. Coddle, Miss A. Graham was Mrs. Lynx, Mrs. Mark Smith was Mrs. Younghusband, and Mrs. Sefton was Mrs. Dove. M'lle Georgetta did a pas seul after that. The farce Out For a Holiday was then presented, with Morris as Cotton, Davenport as Bolt, Holland as Mizzle, Duncan as Cutaway, Mrs. Seymour as Mrs. Stichly, and Miss L. Graham as Miss Brown. A pas de trois was then performed by Misses Adeona and Hannah Gale and Miss Jackson. The Irish Tutor concluded the evening with Morris as
Flail, MacRae as Tilwell, Duncan as Charles, Seymour as Dr. O'Toole, Mrs. Seymour as Mary, and Miss Lonsdale as Rose.

**Paul Pry** came to the stage of the Varieties on December 21, 1858. Mark Smith was Colonel Hardy, Owens was Paul Pry, Morris was Witherton, Davenport was Harry Stanley, Briggs was Frank Hardy, Mrs. Philip Warren was Mrs. Subtle, Mrs. Mark Smith was Eliza, and Mrs. Sefton was Phoebe. A pas de trois was done by Misses Adeona and Hannah Gale and Miss Jackson. The *Serious Family* concluded the evening.

**School For Scandal** was played on December 22, 1858. Mark Smith was Sir Peter Teazle, Morris was Sir Oliver Surface, Owens was Crabtree, Davenport was Sir Benjamin Backbite, Placide was Trip, Holland was Moses, Briggs was Careless, Mrs. Boyce was Lady Teazle, Mrs. Seymour was Lady Sneerwell, Mrs. Sefton was Mrs. Candor and Miss A. Graham was Maria. A new "Bohemian Polka pas de deux" was done by Mlle Georgetta and Miss Jackson. The *Irish Tutor* concluded the evening.

**Dreams of Delusion** opened on the evening of December 23, 1858. Jordan was Sir Bernard, originally acted by him, Briggs was Lord Arthur, Mark Smith was Dr. Pungent, Davenport was Maunder, Seymour was Robby, Mrs. Boyce was Lady Viola, and Mrs. Seymour was Annabel. A pas de trois was done by the Misses Gale and Miss Jackson. *Married Life* concluded the evening.

**Money** was repeated Christmas Eve. Miss Georgetta and Miss Jackson did a "Bohemian Polka pas de deux." *Ladies Beware* concluded the evening.
Dreams of Delusion was repeated on Christmas evening, but with some changes in cast. Jordan was Sir Bernard Harleigh, Briggs was Arthur Brandon, Smith was Dr. Pungent, Davenport was Maunder, Seymour was Bobby, Mrs. Boyce was Lady Viola Harleigh and Miss A. Graham was Annabel. A pas de trois was done by Miss Adeona and Hannah Gale and Miss Jackson. Forty Winks followed. Miss Georgetta then did a pas seul. The Dumb Boy of Manchester was done by request, and concluded the evening.

After much preparation, The Marble Heart was produced on December 26, 1858. In act I, Briggs was Gorgias, Jordan was Phidias, Davenport was Diogenes, and Miss Graham was Thea. In act II, Briggs was Chateaumargaux, Davenport was Volage, Jordan was Raphael Duchatlet, a part originally acted by him in New York, Gobay was Veaudore, Mrs. Boyce was M'lle Marco, Mrs. Mark Smith was Clementine, Miss Lonsdale was Marietta, Miss L. Graham was Fedora, Mrs. Seymour was Jude, and Mrs. Warren was M'me Duchatlet. Due to the length of the production, it was the only one of the evening. The Marble Heart was considered the "... very perfection of acting." The Statue scene by Miss Jackson and the Misses Gale was of particular note. (The Daily Picayune, December 28, 1858) The Marble Heart ran through December 31, drawing large houses and commended for its scenic and mechanical accessories.

The New Year began with a new piece, M'lle Angela, with Miss Angela Sefton assuming three characters in the title role of a French actress. Mrs. Seymour was Mrs. Trencher, Sefton was Dr. Prosy and
Seymour was Trencher. Dreams of Delusion was revived, after which a pas de trois was performed by Misses Adeona and Hannah Gale and Miss Jackson. The evening concluded with The Yankee Teamster or The People's Lawyer, with Plunkett as Robert Howard, Morris as Hugh Winslow, Owens as Solon Shingle, Briggs as John Ellsley, Mrs. Warren as Mrs. Otis, and Mrs. Mark Smith as Grace. The Marble Heart and M'lle Angela were repeated on January 2, 1859.

The Road to Ruin was first on the bill on January 3, 1859. Mark Smith was Mr. Dornton, Jordan was Harry Dornton, Briggs was Milford, Holland was Sulky, Davenport was Goldfinch, Owens was Silky, Mrs. Sefton was Widow Warren, Miss Susan Denin made her first appearance as Sophia and Mrs. Seymour was Jenny. M'lle Georgetta did a pas seul and the Misses Gale did a pas de deux. The Eton Boy concluded the evening. Morris was Col. Curry, Davenport was Captain Popham, Sefton was Dabster, Miss Denin was Fanny Curry, afterwards the Eton Boy and Mrs. Seymour was Sally. The Road to Ruin was well received by a large audience and was well performed by all the cast. Miss Denin's debut was a successful piece of acting. (The Daily Picayune, January 5, 1859)

The Road to Ruin was repeated on January 4. A pas de trois was done by the Misses Gale and Miss Jackson. The Young Widow concluded the evening. The Road to Ruin was done again the following night, with a pas de deux by the Misses Gale. Turning the Tables was the after-piece.

Dreams of Delusion was brought back on January 6, 1859. A pas seul, "Saragossa," was done by Miss Hannah Gale. A "Polka pas de deux" was performed by the Misses Gale and Jackson. For the first time in New
Orleans, the comedy **Victims** was presented and concluded the evening. Jordan was Merryweather, Mark Smith was Romley, Briggs was Fitzherbert, Owens was Butterby, Seymour was Curdle, Leeson was Muddlemist, Morris was Hornblower, Holland was Carfuffle, Sefton was Skinner, Mrs. Boyce was Mrs. Merryweather, Mrs. Sefton was Miss Crane. Miss Susan Denin was Mrs. Fitzherbert, Mrs. Seymour was Satchell, Mrs. Warren was Mrs. Sharp, and Miss L. Graham was Mary Bustle. **Victims** was found to have been played admirably with a strong cast. *(The Daily Picayune, January 8, 1859)*

Most of the plays presented in the remainder of January were repeats, such as **Dreams of Delusion**, **Victims**, **Still Waters Run Deep**, **The Road to Ruin**, **The Eton Boy**, **The Marble Heart**, **Forty Winks**, **The Yankee Teamster**, **The Golden Farmer**, **All That Glitters is Not Gold**, **Money**, **Delicate Ground** and **Paul Pry**. A few pieces were added to the repertoire, such as **The Poor Gentleman**, **Cool as a Cucumber**, **The Conjugal Lesson**, **The Two Thompsons**, and **The Love Chase**. Almost nightly there was a dance by the Misses Gale and Jackson. In **A Cure for the Heartache**, presented on January 21, Mr. Jordan received a good review:

... Mr. Jordan, ... *(Young Rapid in A Cure for the Heartache)* fully vindicated the judgement of those of his critics who have awarded him the most eminent position among the actors of his time, as the best genteel comedian now on the stage. This young and gifted actor has literally "borne the labor of the day," this season. We believe he is the only one of the company who has never yet been a single night out of the bills. He has played serious, sentimental, and comic parts, and has evinced a versatility which it is very rare to see in a single actor. He is always perfect in his text, is a worthy model for all actors, in the fidelity and taste with which he dresses whatever character he assumes, and shows that he is a conscientious student of the profession ... *(The Daily Picayune, January 23, 1859)*
A new piece, several weeks in rehearsal, was introduced on January 31, 1859. *Americans in Paris or A Game of Dominoes* had Jordan as Arthur Morris, Mark Smith as Dr. Botherer, Davenport as Mons. Lamouret, McRae as Col. De Sabres, Duncan as Mons. DeLucenay, Mrs. Boyce as Amelia and Miss Denin as Annie. A pas de trois was done by the Misses Gale and Jackson, and the evening concluded with *The Yankee Teamster*. *Americans in Paris* was "... elegantly put on the stage and capitally acted,..."

George Jordan had a benefit on February 4, 1859, the first of the season. *Secret's Worth Knowing* opened the bill, with Briggs as Greville, Davenport as Egerton, Jordan as Rostrum, Plunkett as Undermine, Mark Smith as Spril, Sefton as Plethora, Owens as Nicholas, Mrs. Charles Boyce as Mrs. Greville, Miss Denin as Rose Sydney, and Mrs. Sefton as Sally Downright. A pas de trois was performed by the Misses Gale and Jackson. A new farce, *Living Too Fast*, concluded the evening with Jordan as Prudent, Briggs as Plausible, Morris as Cotton and Miss Denin as Julia. Jordan had one of the best houses of the season. The plays were well acted. He thanked the audience in one of the few speeches of the season. *(The Daily Picayune, February 6, 1859)* The same bill was performed the following night.

*The Country Squire* was introduced into the repertoire on February 7, 1859. Mark Smith was Squire Broadland, Jordan was Horace, Davenport was Sparrow, Briggs was George, Mrs. Mark Smith was Sophy, Miss Denin was Fanny, Mrs. Sefton was Temperance and Miss Lonsdale was Alcie. A dance, "Skipping-Rope pas de trois," was performed by
the Misses Gale and Jackson. The evening concluded with *The Toodles*. *The Country Squire* was repeated on February 8. A comic Polka was done by the Misses Gale and Jackson. *Secrets Worth Knowing* concluded the evening. *The Country Squire* was considered to have been strongly cast, handsomely put on the stage and well acted. The same bill was presented with a pas de trois by the dancers on February 9.

Mr. Owens took a benefit on February 11, 1859. *Follies of a Night* opened the evening, with Jordan as Duke de Chartres, Mark Smith as Dr. Druggendraft, Owens as Pierre Palliot, Miss L. Graham as Mlle Duval and Mrs. Boyce as the Duchess. A pas de deux was performed by Miss Adeona and Hannah Gale. *John Dobbs* followed the dance, with Davenport in the title role, Morris as Fallowfield, Owens as Paternoster, Miss A. Graham as Mrs. Chesterton and Miss L. Graham as Lucy. A pas de trois was done by the Misses Gale and Jackson. *The Yankee Teamster* concluded the evening. The bill was repeated the next evening. Owens had the largest audience of the season thus far at his benefit. The pieces went off well.

Mark Smith had a benefit on February 18, 1859, when *The Rivals* was performed. He played Sir Anthony, Jordan was Capt. Absolute, Briggs was Falkland, Owens was Bob Acres, Davenport was Sir Lucious, Holland was David, Mrs. Sefton was Mrs. Malaprop, Mrs. Boyce was Lydia Languish, and Miss Denin was Julia. A "Wreath pas de trois" was performed by the Misses Gale and Miss Jackson. *Family Jars* concluded the evening. Sol Smith appeared as Old Delph, for this night only, in honor of his son's benefit. In the latter piece, Mark Smith played
Diggory, Morris was Old Porcelain, Mrs. Mark Smith was Emily and Mrs. Sefton played Liddy. Mark Smith's benefit brought the largest house of the season. The selections were well performed. (The Daily Picayune, February 20, 1859)

Rochester, long in rehearsal, was presented on February 21, 1859. McRae was King Charles the Second, Jordan was John Wilmot, Earl of Rochester, Davenport was George Villars, Briggs was Dunstable, Seymour was Ballam, Holland was Muddle, Sefton was Amen Squeak, Mrs. Boyce was Countess Lovelaugh, Miss Lonsdale was Lady Gay, Miss A. Graham was Silvia, Mrs. Sefton was Aunt Rebecca and Mrs. Seymour was Bell. A pas de trois was performed by the Misses Gale and Jackson. The Married Rake, not performed yet this season, closed the evening with Davenport as Mr. Flighty, Mrs. Sefton as Susan Twist and Miss Denin as Mrs. Trictrac. Rochester played to a good house and was well performed. It enjoyed a run through February 27. Other pieces played with it were Ladies Beware, John Dobbs, The Conjugal Lesson and The Two Thompsons. The Misses Gale and Jackson danced. The run was interrupted by Holland's benefit on February 25, when A Husband For an Hour was presented. Davenport was Marquis Grevecoeur, Jordan was Robert, Plunkett was LeClere, Holland was Pierre, Sefton was Le Fleur, Duncan was the Count, Miss Denin was Julia, Mrs. Warren was the Dowager, Mrs. A. Graham was Honore and Mrs. Sefton was Fanchette. A pas de deux was done by Miss Adeona Gale and Miss Jackson. The "interlude" Seeing Holland followed, with Holland as Downey, Seymour as Violet, Mrs. Warren as Mrs. Dibbs and Mrs. Sefton as Susan. A pas de trois by the Misses
Gale and Miss Jackson preceded the concluding piece, *The Yankee Teamster*. The same entertainments were presented on February 26, only the pas de deux was done by the Misses Gale. Holland had a large turnout for his benefit. The audience enjoyed the selections presented. *(The Daily Picayune, February 27, 1859)*

In addition to the aforementioned pieces, during the month of February *Americans in Paris, Married Life, The Heir at Law, The Road to Ruin, Buried Alive, The Victims, Midnight Watch, Wild Oats, She Stoops to Conquer, The Double Bedded Room, Cure for the Heartache, and The Marble Heart*, were presented. The Misses Gale and Jackson danced nightly.

A special engagement of Henry Placide began on February 28, 1859. *London Assurance* opened the evening with H. Placide as Sir Harcourt Courtley, the role being originally acted by him in New York, Davenport as Charles Courtley, Jordan as Dazzle, Tom Placide as Meddle, Mark Smith as Max Harkaway, Owens as Dolly Spanker, Briggs as Cool, Mrs. Boyce as Lady Gay Spanker, Miss Denin as Grace Harkaway, and Mrs. Sefton as Pert. A pas de trois closed the evening with the Misses Gale and Miss Jackson. Henry Placide was warmly greeted on his return to New Orleans. His acting was found never to have been better. *London Assurance* played through March 4, the only presentation besides dances by the Misses Gale and Miss Jackson, drawing large houses and performed better each night.

*The Rivals* was performed on March 5, 1859, with Henry Placide as Sir Anthony, and the remaining cast the same as the play's previous
performance of the season. A pas de deux was done by the Misses Gale and Miss Jackson. **Seeing Holland** concluded the evening.

**London Assurance** was brought back on March 6, with a pas de trois by the Misses Gale and Jackson.

**West End** opened on the evening of March 7, 1859, with Henry Placide as Sir William Daventry, Davenport as the Earl of Stanmore, Jordan as Percy Ardent, Owens as Major Fuss, Plunkett as Supple, Sefton as Lenoir, Mrs. Boyce as Lady William Daventry, Miss Denin as Norah and Mrs. Sefton as Mrs. Comfort. A pas de trois was performed by the Misses Gale and Miss Jackson.

**Placide's Varieties** was the scene of a ball on March 8, 1859.

At Placide's Varieties there will be no dramatic performance this evening, the house being engaged to the "Mistik Krewe of Comus," for their grand tableaux and ball. The doors will be open for the reception of those who have invitations, at 9 o'clock, and will close at 10, after which no one will be admitted until after the tableaux are all over. Then the doors will be opened, for the admission of those who have tickets to the ball. The order of the procession of the "Mistik Krewe" will be from Orleans street (at 7 1/2 o'clock) up Royal and St. Charles street, to Lafayette Square; through the Square to Camp street; up Camp to Julia street; down Julia to Carondelet street; down Carondelet to Gravier street and the theatre. **(The Daily Picayune, March 8, 1859)**

**West End** was repeated for two more nights with the usual dances by the Misses Gale and Miss Jackson.

**School For Scandal** was presented on March 11, 1859, with Henry Placide as Sir Peter Teazle, Mark Smith as Sir Oliver, Jordan as Charles Surface, Leeson as Rowley, Plunkett as Joseph Surface, and Mrs. Warren as Lady Speerwall. The remaining cast was the same as the December production. A comic polka was done by Miss Hannah Gale and
Miss Jackson. The Irish Tutor concluded the evening, with Seymour as Dr. O'Toole, Miss Lonsdale as Mary and Mrs. Seymour as Rose. School For Scandal was admirably acted, Sir Peter Teazle being one of Henry Placide's best parts. Mark Smith, who played the part in the season's earlier production, did well as Sir Oliver, and of particular note was Mrs. Boyce as Lady Teazle. There was an excellent house.

West End was played on March 12. The comic polka done by Miss Hannah Gale and Miss Jackson was also a repeat. The evening concluded with Out For a Holiday, with Davenport as Bolt, Holland as Mizzle, Miss Lonsdale as Harriet, Mrs. Seymour as Mrs. Stichly, and Miss L. Graham as Miss Brown. Miss Susan Denin's "secession" of the theatre on March 12 gave Miss A. Graham an opportunity to distinguish herself as Norah in West End. (The Daily Picayune, March 15, 1859)

Speed the Plough opened on the evening of March 13, 1859. Mr. Henry Placide was Sir Abel Handy, Plunkett was Sir Philip, Morris was Mornington, Jordan was Bob Handy, Davenport was Henry, Tom Placide was Farmer Ashfield, Leeson was Evergreen, Miss A. Graham was Miss Blandford, Mrs. Warren was Lady Handy, Mrs. Mark Smith was Susan, and Mrs. Sefton was Dame. Forty Winks concluded the evening. A feature of the performance was a country dance, in which the Misses Gale and Miss Jackson and all the cast participated.

Delicate Ground opened on the evening of March 14. A pas de trois was performed by the Misses Gale and Miss Jackson. Grandfather Whitehead concluded the evening with Henry Placide in his famous role. Davenport was Bob Lincoln, Plunkett was Langley, Morris was Driver,
Mrs. Boyce was Louise, and Mrs. Seymour was Susan.

*John Dobbs* opened on the evening of March 15, 1859. A Scotch dance was performed by the Misses Gale and Miss Jackson. Then followed *Grandfather Whitehead* and the evening concluded with *The Secret*. *Grandfather Whitehead* was repeated on March 16. The evening opened with *Living Too Fast*, with Jordan as Prudent, Briggs as Plausible and Miss A. Graham as Julia. The Misses Gale and Miss Jackson did their Scotch dance and the evening concluded with *The Limerick Boy*.

During the next few days, *The Rivals, The Young Widow, Married Life, Grandfather Whitehead, Out For a Holiday, Speed the Plough, The Old Guard*, with Henry Placide as Haversack, *The Limerick Boy*, and *Paul Pry* were presented, with dances by the Misses Gale and Miss Jackson.

*Job and His Children*, a piece new to the Varieties, was presented on March 21, 1859. Henry Placide was Job, Davenport was Oby Oilstone, Plunkett was Hampden, Briggs was Milton, Mrs. J. M. Field made her first appearance at the Varieties as Faith Day, Mrs. Sefton was Melissa, and Mrs. Warren was Sarah. *Delicate Ground* opened the evening. A "pas de Fleurs" was performed by the Misses Gale and the evening concluded with *Midnight Watch*, with Plunkett as Pierre, Davenport as Antoine, Owens as Coco, Mrs. Boyce as Pauline and Mrs. Seymour as Ninette.

The annual meeting of the stockholders of *La Variété Association* was held in the club room of the Varieties Theatre on March 21, 1859. *(The Daily Picayune, March 21, 1859)*

*Living Too Fast* opened the evening of March 22, *Job and His
Children followed. A "Pas de Fleurs" was done by the Misses Gale. An extravaganza, First Night, or a Peep Behind the Scenes, concluded the evening. Henry Placide was Dufard, Briggs was Fitzdangle, Davenport was Parnassus, Leeson was Vamp, Morris was Flat, Miss A. Graham was Emelie and Mrs. Sefton was Miss Fitzjames.

Henry Placide took a benefit on March 25, 1859. The comedy John Bull opened the evening, with Plunkett as Peregrine, Morris as Sir Simon, Briggs as Frank, Jordan as Shuffleton, Henry Placide as Job Thornberry, MacRae as John Bur, Seymour as Dennis, Holland as Dan, Mrs. Boyce as Lady Caroline, Mrs. Sefton as Mrs. Bulgrudderly, and Miss A. Graham as Mary. A Scotch dance was done by the Misses Gale and Miss Jackson. First Night closed the evening. Placide had a great turnout for his benefit and the performances were very well done before an appreciative audience.

The Two Thompsons opened on the evening of March 27, 1859. Napoleon's Old Guard followed, with a pas de deux by Miss Adeona Gale and Miss Jackson following that. Comedy of Errors concluded the evening, with MacRae as the Duke, Plunkett as Ageon, Davenport as Antipholis of Syracuse, Boyd as Antipholis of Ephesus, Henry Placide as Dromio of Syracuse, Tom Placide as Dromio of Ephesus, Duncan as Angelo, Mrs. Warren as Abbess, Mrs. Boyce as Adriana, Mrs. Mark Smith as Luciana, and Miss L. Graham as Lesbia.

A benefit for Tom Placide was given on March 28, 1859, on which occasion Henry Placide made his last appearance for the season. The evening opened with Follies of a Night. A repetition of A Comedy of
Errors followed. A pas de trois was performed by the Misses Gale and Miss Jackson and the evening concluded with Nabob For an Hour, with Henry Placide as Sam Hobbs, Briggs as Tramption, Tom Placide as Dick Dumpy, Mrs. A. Graham as Miss Leslie and Mrs. Sefton as Nanny. Tom Placide's benefit was a great success. A large and fashionable audience greeted the performances with applause and laughter. Boyd and Davenport, with the help of make-up, sustained the Antipholises well. (The Daily Picayune, March 31, 1859)

Other selections presented during the last week of March were The Two Thompsons, Grandfather Whitehead, School For Scandal, Buried Alive, London Assurance, The Poor Gentlemen, The Yankee Teamster, Dreams of Delusion, The Victims, The Irish Tutor, and The Marble Heart. The Misses Gale and Jackson performed as usual.

Mrs. John Sefton took a benefit on April 1, 1859. As You Like It opened the evening. Jordan was Jacques, Owens was Touchstone, Davenport was Orlando, Mark Smith was Adam, Holland was William, Briggs was Oliver, Plunkett was Duke, MacRae was Frederick, Duncan was LeBan, Morris was Corin, Mrs. Boyce was Rosalind, Miss A. Graham was Celia, Mrs. Sefton was Audrey and Mrs. Mark Smith was Phoebe. "Skipping Rope pas de trois" was performed by the Misses Gale and Miss Jackson. The evening concluded with Ladies Beware. Mrs. Sefton was valuable in the company for she filled two positions, that of soubrette or chambermaid and that of comic and eccentric old woman. The same bill was repeated on April 12, with a Chinese pas de trois.

The Love Chase opened the evening of April 3, 1859. Mark
Smith was Sir William, Davenport was Waller, Jordan was Wildrake, Mrs. Sefton was Widow Green, Mrs. Boyce was Constance and Miss A. Graham was Lydia. A "Village pas de trois" was then performed by the Misses Gale and Miss Jackson and a country dance was done by the characters. The Dumb Boy of Manchester closed the evening.

Our American Cousin was played for the first time in New Orleans at the Varieties. Authored by Tom Taylor, it began a run on April 4, 1859. It featured new scenery and costumes and decorations. Owens was Asa Trenchard, Briggs was Lieut. Vernon, Gobay was Capt. DeBoots, Plunkett was Abel Murcott, Duncan was Buddicomge, Davenport was Lord Dundreary, MacRae was Sir E. Trenchard, Morris was Coule, Holland was Binney, Seymour was Whichen, Brucianí was Rasper, Mrs. Boyce was Florence Trenchard, Mrs. Sefton was Mrs. Mountchessington, Miss Lonsdale was Georgiana, Mrs. Seymour was Sharpe, Miss L. Graham was Skillett, Mrs. Mark Smith was August and Miss A. Graham was Mary Meredith. The play was also playing at the Amphitheatre in New Orleans at the same time. (The Daily Picayune, April 5, 1859) It played through April 12 at the Varieties, interrupted on April 8 for a benefit for Davenport. On this occasion Leap Year was presented with Mark Smith as Solomon, Briggs as Capt. Mouser, Owens as Dimple, Davenport as Walker, Seymour as Joseph, Leeson as John Thong, Miss A. Graham as Mrs. Flowerby, Mrs. Boyce as Miss O'Leary, Mrs. Sefton as Miss Desperate, Mrs. Crisp as Mrs. Seymour, Miss Lonsdale as Susan and Miss L. Graham as Betty. A pas de trois was performed by the Misses Gale and Miss Jackson. The farce, Trying It On followed with Jordan as Walshingham.
Potts, Morris as Jobstock, Duncan as Tittlebat, Mrs. Warren as Mrs. Jobstock, and Mrs. Mark Smith as Fanny. Another pas de trois was performed by the dancers. The evening concluded with The Young Widow, with Briggs as Mandeville, Davenport as Splash, Mrs. Boyce as Aurelia, and Mrs. Sefton as Lucy.

John Sefton, the stage manager of the Varieties, took a benefit on April 13, 1859. Miss Jane Coombs made her first appearance at the Varieties in The Lady of Lyons, which opened the evening. She played Pauline and Jordan was Melnotte, Mark Smith was Col. Damas, Plunkett was Beauseant, Briggs was Glavis, Davenport was Gaspar, Morris was Mr. Deschappelles, Mrs. Sefton was M'me Deschappelles and Mrs. Warren was Widow Melnotte. A Scotch dance was performed by the Misses Gale and Miss Jackson and Sketches in India closed the evening, with Mark Smith as Sir. Matthew, Owens as Tom Tape, Sefton as Count Glorieux, Mrs. Boyce as Sally Scraggs, Mrs. Sefton as Lady Scraggs, and Mrs. Seymour as Poplin. The house was filled from top to bottom. The Lady of Lyons was well accepted by the audience and was considered one of the best productions of this play.

Much Ado About Nothing was performed on April 14, 1859. Mr. Davenport was Claudio, and the rest of the cast was the same as the play's production the opening night of the season. The evening concluded with Forty Winks.

Leap Year was repeated on April 15, followed by a Chinese pas de trois by the Misses Gale and Miss Jackson. Trying It On concluded the evening.
Town and Country made its first appearance of the season on April 16. Plunkett was Rev. Mr. Glenroy, Jordan was Reuben Glenroy, Davenport was Plastic, Morris was Trot, Mark Smith was Cosey, Holland was Hawbuck, Briggs was Capt. Glenroy, Mrs. Boyce was Mrs. Glenroy, Miss A. Graham was Rosalie, Mrs. Sefton was Mrs. Trot, Mrs. Warren was Mrs. Moreen, Mrs. Seymour was Goody Hawbuck, and Miss Lonsdale was Taffline. A "Wreath pas de trois" was performed by the Misses Gale and Miss Jackson. The evening concluded with Sketches in India.

During the next week, pieces from the repertoire were repeated, including The Lady of Lyons, John Dobbs, Town and Country, The Two Thompsons, Leap Year, The Yankee Teamster, The Road to Ruin, Money, The Secret, Buried Alive, Husband for an Hour, The Toodles and The Irish Tutor. The usual dances were performed.

Charles II was performed on April 24, 1859. It was followed by a "Polka pas de deux" by Miss Jackson and Miss Adeona Gale. The evening concluded with She Stoops to Conquer.

The Sea of Ice or The Wild Flower of Mexico made its first appearance at the Varieties on April 25, 1859. In the first and second acts Davenport was Capt. de Lascours, Jordan was Carlos, Morris was Medoc, Seymour sang a song as Jean, Owens was Barabas, and Mrs. Boyce was Louise de Lascours. In the third, fourth and fifth acts Jordan was Marquis del Montes, Briggs was Horace, Duncan was George, Owens was Barabas, Miss A. Graham was M'lle Diana, Mrs. Warren was the Countess and Mrs. Boyce was Ogarta.

Charles Plunkett took a benefit on April 26. The Merchant of
Venice was played with Plunkett as Shylock, Wall as Duke, MacRae as Antonio, Davenport as Bassanio, Jordan as Gratiano, Briggs as Lorenzo, Holland as Launcelot, Morris as Old Gobbo, Mrs. Boyce as Portia, Miss A. Graham as Jessica, and Miss Lonsdale as Nerissa. Perfection followed with Mark Smith as Sir Lawrence, Davenport as Charles Paragon, Owens as Sam, Mrs. Plunkett as Kate, and Mrs. Sefton as Susan. A pas de trois by the Misses Gale and Miss Jackson came next on the program. The evening concluded with His Last Legs, with Plunkett as Callaghan, Briggs as Charles, Morris as Rivers, Mrs. Warren as Mrs. Montague and Mrs. Plunkett as Julia.

The Sea of Ice opened to only a fair house, due to bad weather. It was considered to have been well done, considering it was a first production and that there was new scenery and new machinery. It was performed again from April 27 through May 4, interrupted by a benefit for Mrs. Charles Boyce on April 29. On this occasion, Flying Colors opened the evening, with MacRae as Duke Croissy, Briggs as Count Launoy, Gobay as Count Daubreful, Davenport as Capt. Sanspeur, Miss A. Graham as Marguerite, Mrs. Boyce as Helen, Mrs. Warren as Mrs. Thibaut, and Mrs. Seymour as Babet. A pas de trois was done by the Misses Gale and Miss Jackson. Betsy Baker followed with Briggs as Crummy, Owens as Mouser, Miss Lonsdale as Mrs. Crummy, and Mrs. Sefton as Betsy Baker. Another pas de trois was performed by the Misses Gale and Jackson, and the evening concluded with A Roland For An Oliver, with Mark Smith as Sir Mark, Seymour as Selbourne, Jordan as Alfred, Holland as Fixture, Mrs. Mark Smith as Mrs. Selbourne, Mrs. Boyce
(with song) as Maria, and Mrs. Sefton as Mrs. Fixture. Mrs. Boyce was the leading lady of the company and was considered a great asset.

... Mrs. Boyce has been constantly before the public, in the performance of her duties, as the leading lady of the company; her scope of characters being exceedingly wide, and her acting to acceptance in all of them evincing great versatility as well as talent. She has shrunk from no labor to fill the position she occupies at the Varieties acceptably, and her efforts have all been successful. Mrs. Boyce is a stranger in our country and city, and since she has been here has won many friends, as much by her private and social virtues as by her professional merits. We hope that this will not be her last season in New Orleans.

Town and Country and Flying Colors were performed on May 5, 1859. Between the two pieces the Misses Gale and Miss Jackson did a pas de trois.

George Jordan took a farewell benefit on May 6, 1859. Out For a Holiday opened the evening with Miss Lonsdale as Harriet. The Little Treasure followed, with Plunkett as Sir Charles Howard, Jordan as Maydenbush, Duncan as Fluttermore, Mrs. George Jordan (first appearance) as Gertrude, Mrs. Boyce as Lady Florence and Mrs. Sefton as Mrs. Meddleton. The evening concluded with the domestic drama, Rent Day. Briggs was Grantley, Jordan was Martin Heywood, Mark Smith was Crumbs, Owens was Bullfrong, Sefton was Hyssop, Plunkett was Silver Jack, Mrs. Boyce was Rachel Heywood, Mrs. Sefton was Polly Briggs and Mrs. Seymour was Dame. The same bill was presented on May 7. Jordan had a good house for his benefit. Mrs. Jordan was found to be beautiful and a good actress. (The Daily Picayune, May 8, 1859)

The Sea of Ice was brought back on May 8, 1859. A pas de trois was performed by the Misses Gale and Miss Jackson. The evening concluded with Betsy Baker.
**Pauline** opened on May 9, 1859. Jordan was Count Horace de Beauvale, Briggs was Leon de Beauchamp, Davenport was Lucien de Nerval, Plunkett was Max, MacRae was Henri, Seymour was Cyrille, Duncan was De Montlouis, Leeson was Inghi, Miss Alice Mann (her first appearance) was Pauline, Miss A. Graham was Gabrielle, Mrs. Warren was M'me de Nerval, Mrs. Seymour was Hostess and Miss L. Graham was Harriet. A "pas de Fleurs," followed, by the Misses Gale. **The Yankee Teamster** concluded the evening. Miss Alice Mann was found to be a good actress in **Pauline**:

Miss Alice Mann, the leading lady of the Mobile theatre, appeared... in the character of **Pauline**, in the melo-dramatic play of that name, translated from the French of Dumas. . . . It is one of the raw-head and bloody-bones school of drama, robbery, assignation, bigamy, secret panels in wainscots, thunder and lightening, and all sorts of truculencies, forming the staple of its plot; and it terminates with a duel, fought across a table, neither of the parties to which knowing whether it is his own or his opponent's pistol that contains the ball.

Miss Mann, in performing her part in these horrors, evinced the possession of a good deal of histrionic ability. She has grace, ease, a good voice and person, and, were her style of elocution a little less declamatory and stilted, would be entitled to be called a good reader. . . . (The Daily Picayune, May 11, 1859)

Mr. Philip Warren, treasurer of the Varieties, took a benefit on May 10, 1859. **Sweethearts and Wives** opened the evening, with Mark Smith as Admiral, Davenport as Charles, Owens as Billy Lackaday, Briggs as Sandford, Morris as Curtis, Mrs. Sefton as Mrs. Bell, Miss Alice Mann as Eugenia, Mrs. Boyce as Laura and Mrs. Seymour as Susan. "La Manola" was danced by Miss Hannah Gale and Miss Jackson. **Man and the Tiger** came next, with Jordan as Splasher, Tom Placide as Bob Buckskin, Gobay as Somerhill, Duncan as Fuzil, Morris as Startle, Mrs.
Sefton as Crape, Miss Lonsdale as Susan and Mrs. Seymour as Duster. A "pas de Fleurs" was performed by the Misses Gale. The farce \textit{Rendezvous} concluded the evening, with Morris as Old Quake, Briggs as Captain Bolding, Duncan as Charles, Holland as Simon, Seymour as Smart, Miss A. Graham as Sophia and Mrs. Warren as Lucretia. Warren had a large audience in attendance at his benefit. Outstanding performances were given by Tom Placide, Mark Smith, Miss Mann, Mrs. Boyce, Jordan and George Holland.

John Owens took a benefit on May 14, 1859. \textit{Paddy Miles' Boy} opened the evening. Seymour was Paddy Miles, Morris was Dr. Coates, Duncan was Henry, Mrs. Seymour was Mrs. Fidget, and Miss L. Graham was Jane. \textit{Self} was played with Owens as John Unit, Plunkett as Apex, Briggs as Sandford, Davenport as Cypher Cynosure, Morris as Prompt Cash, Seymour as Edwin, Mrs. Boyce as Mrs. Apex, Miss Alice Mann as Mary Apex, Miss A. Graham as Mrs. Radius, Mrs. Sefton as Mrs. Codliver and Mrs. Seymour as Aunt Chloe. A "Wreath pas de trois" was performed by the Misses Gale and Miss Jackson. The evening concluded with the farce \textit{The Happiest Days of My Life}, with Owens as Mr. Gillman, Morris as Dudley, Briggs as Frederick, Gobay as Charles, Mrs. Warren as Mrs. Dudley, Mrs. Boyce as Sophia, Mrs. Mark Smith as Mary, Mrs. Sefton as Mrs. Grimsley, and Mrs. Seymour as Mrs. Taylor. The bill was repeated on May 15, 1859. Owens had a house crammed from pit to ceiling at his benefit. The selections presented were well received and well performed. \textit{(The Daily Picayune, May 16, 1859)}

Mark Smith took a benefit on May 18, 1859. \textit{Honeymoon} was
presented with Davenport as Duke Aranza, Jordan as Rolando, Briggs as Count Montalbin, Morris as Balthazar, Owens as the Mock Duke, Holland as Lopez, Mrs. Boyce as Juliana, Miss Alice Mann as Volante and Miss A. Graham as Zamora. The Old Guard followed, with Smith as Haversack, Plunkett as Lord Beauville, Davenport as Henry, Mrs. Warren as Lady Beauville, and Miss A. Graham as Melanie. A pas de trois was performed by the Misses Gale and Miss Jackson. The musical burlesque Bombastes Furioso concluded the evening. Smith was King Artaxominous, Owens was General Bomastes, Sefton was Fusbus and Mrs. Seymour was Distaffina. Smith was born in New Orleans and received his early training in acting in the city. He had made a great hit with his part in The Old Guard a few years earlier at the St. Charles Theatre.

W. H. Briggs took a benefit on May 20, 1859. Dombey and Son opened the evening with Plunkett as Dombey, Seymour as Captain Cuttle, Morris as Sol Gills, Briggs as Toots, Davenport as Walter Gay, Mark Smith as Bagstock, Holland as Jack Bunsby, Mrs. Warren as Mrs. Skewton, Miss A. Graham as Florence Dombey, Miss Mann as Edith and Mrs. Sefton as Susan Nipper. Perfection followed, with Mark Smith as Sir Lawrence, Jordan as Charles Paragon, Owens as Sam, Mrs. Boyce as Kate and Mrs. Sefton as Susan. A Faint Heart Never Won Fair Lady closed the evening with Briggs as Ruy Gomez, Morris as the Marquis, Miss Lonsdale as King Charles, Mrs. Boyce as the Duchess and Mrs. Sefton as Donna Leonora. Briggs was considered unrivaled in the country in the part of Toots, in this Brougham dramatization of Dickens' novel.

Tom Placide took a benefit on May 21, 1859. The Hunchback
opened the evening with Plunkett as Master Walter, Jordan as Modus, MacRae as Master Clifford, Morris as Heartwell, Placide as Fathom, Leeson as Thomas, Mrs. Boyce as Julia, and Miss Alice Mann as Helen. A pas seul was done by Miss Lonsdale, and a Scotch pas de trois was done by the Misses Gale and Miss Jackson. Poor Pillicoddy closed the evening, with Owens in the title role, Seymour as O'Scuttle, Mrs. Warren as Mrs. Pillicoddy, Mrs. Seymour as Mrs. O'Scuttle, and Mrs. Sefton as Sara Blunt. Placide had one of the best houses of the season at his benefit. He was called before the curtain and thanked the audience for their support, intimating that it was his last appearance before them both as actor and manager. Jordan, Owens and Smith left New Orleans at the end of May for engagements in St. Louis at Wood's theatre. From there they were to go to Cincinnati and New York. (The Daily Picayune, May 24, 1859)

A benefit was held for the Misses Graham, Gale and Miss Jackson on May 22, 1859, the last night of the season. Married Life opened the evening. It was followed by a new pas de trois performed by the beneficiaries. The Young Widow came next and the evening closed with a "Pas de Fleurs" by the Misses Gale.

Besides performances given at the various benefits during the last two weeks of the season, Pauline, Flying Colors, Sweethearts and Wives, The Sea of Ice, Rendezvous, Second Love, The Happiest Days of My Life, Forty Winks, John Dobbs and dances by the Misses Gale and Jackson were presented.

Though the season had been an artistic success, Placide did not
feel it had been sufficiently successful financially, and he informed the Variété Association that he would retire. After some effort of finding a new lessee, the Association determined to be its own manager. John E. Owens was asked to take over the artistic direction of the theatre, which he agreed to do only after stipulating that his contract should run for four years. A committee was appointed by the Association to handle negotiations between Owens and the Association. James J. Donnegan and Charles A. Taylor were members of this committee. Owens was given a free hand as to the hiring of the performers and the refitting and redecoration of the theatre, which he accomplished during the month of October and early November. (The Daily Picayune, October 16, 1859)

Summary of the 1858-1859 Season

Thomas Placide was engaged as manager. Included in the company were John E. Owens, George Jordan, A. H. Davenport, Mark Smith, Messrs. Briggs, Seymour, Cobay, MacRae, George Holland, Plunkett, John Sefton, Mrs. Charles Boyce, Mrs. John Sefton, Mrs. Mark Smith, Mrs. Seymour, Mrs. Plunkett, and Miss Angela Sefton. Miss Denin joined in January and left in March. Principal dancers were M'lle Zoe Georgetta, Miss Adeona Gale, Miss Hannah Gale and Miss Jackson, who performed often. The orchestra leader was Mr. Meyer and scenic artist was C. L. Smith. The treasurer was Philip Warren. The company was considered one of

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Ibid., pp. 378-79.
the best in the history of the Varieties. However, in general the audiences of the season were not large.

The season opened on December 6, presenting the standard comedies, and farces and ballet performances by the featured dancers. There was no opera. Henry Placide played an engagement throughout March, including plays such as *London Assurance*, *The Rivals*, *West End*, *School For Scandal* and his famous *Grandfather Whitehead*. Tom Placide, who otherwise did not perform often during the season, played along with his brother in the aforementioned pieces. No other featured attractions were seen this season, Placide eschewing the "star" system.

The usual benefits were given the principals of the stock company, the principal dancers and Henry Placide. There was no summer season. Placide did not find the season sufficiently profitable and did not renew the lease on the Varieties. After some effort to find another manager, La Variété Association decided to manage the theatre themselves. John Owens was engaged as artistic director, stipulating that his contract would run for four years.

1859-1860 Season

By November 10, 1859, most of the dramatic company of the Varieties had arrived in New Orleans. Mr. Smith was painting a new drop curtain. (*The Daily Picayune*, November 10, 1859) The company was called for a meeting in the green room of the theatre at eleven A.M. on November 12, 1859. (*The Daily Picayune*, November 12, 1859)

With John E. Owens as Lessee and Manager, the Varieties
Company for the 1859-1860 season consisted of H. J. Wallack, from the London and New York Theatres, first time in New Orleans, W. W. Couldock, E. A. Sothern, from Laura Keene's theatre, New York, his first appearance in New Orleans, H. B. Copland, back after four years, W. A. Chapman, his first time in New Orleans, John E. Owens, H. Bland, back after three years, Leffingwell, his first appearance in New Orleans, T. E. Morris, Frank Rea, his first appearance in New Orleans, James Seymour, Briggs, T. B. McDonough, from the Montreal Theatre, George Wallack, George Lingard, George Becks, James Taylor, W. G. Vernon, H. Hawk and T. Smith. The ladies of the company were Miss Charlotte Thompson, her first appearance in New Orleans, from the New York theatres, Miss Sara Stevens, from the Winter Garden, New York, her first appearance in New Orleans, Miss Polly Marshall, formerly of Burton's Theatre, her first appearance in New Orleans, Miss Couldock, her first appearance in New Orleans, Miss Florence, from Burton's Theatre, her first appearance in New Orleans, and Misses Adeona and Hannah Gale. Mrs. W. A. Chapman made her first appearance in New Orleans, having come from the Walnut Street Theatre in Philadelphia. Other ladies were Miss Mary Preston, making her first appearance in New Orleans, Mrs. Frank Rea, her first appearance in New Orleans, Miss Joey Leclerc, her first appearance in New Orleans, Mrs. James Seymour, Mrs. H. Bland, Mrs. Preston, Miss Sallie Benner, Miss Ella Wesner, Miss Lottie Heiness, and Miss Tillie Stephenson. The orchestra was conducted by Signor Carlo Patti, H. G. Wallack was stage manager, T. B. McDonough was prompter, John R. Smith was the scenic artist, Alfred H. Howell, from the Boston Theatre, was the costumer.
A. H. Benedict was the property maker, George Wison was the machinist and F. Beck was the gas man. Prices of admission were four dollars to eight dollars for private boxes, according to location; upper and lower dress circles and parquet were seventy-five cents, third tier boxes were fifty cents. The white and colored galleries were twenty-five cents. W. B. Chippendale was treasurer. The Box Office was open from nine to four p.m. during the week and from ten to three o'clock on Sundays. Private boxes and chairs could be secured two days in advance of a performance. (The Daily Picayune, November 12, 1859)

The theatre opened the 1859-60 season with Old Heads and Young Hearts. (The Daily Picayune, November 12, 1859) Leffingswell was Earl Pompion, H. B. Copland was Lord Roebuck, T. Morris was Colonel Rockett, E. A. Sothern was Littleton Coke, C. W. Couldrock was Tom Coke, Humphrey Bland was Jesse Rural, W. A. Chapman was Bob, W. G. Vernon was Stripe, T. Smith was Russell, Mrs. W. A. Chapman was The Countess, Miss Charlotte Thompson was Lady Alice, and Miss Sara Stevens was Miss Rockett. It was played with great success to a large and enthusiastic audience. It was admirably cast and well performed. The evening concluded with The Eton Boy, which included Chapman, Lingard, George Wallack, Morris, Mrs. Bland and Miss Leclerc.5

Still Waters Run Deep opened the evening on November 15, 1859, with Couldock as John Mildmay, Harry Copland as Captain Hawksley, W. A. Chapman as Mr. Potter, James Seymour as Dunbilk, Miss Charlotte

5Ibid., p. 382.
Thompson as Mrs. Mildmay and Mrs. W. A. Chapman as Mrs. Sternhold.
The orchestra then performed the overture of *Martha* by Flotow, "Anne Polka," by Strauss; "Violeta Polka," composed and dedicated to the ladies of New Orleans by Carlo Patti, "American Pot Pourri," by Carlo Patti, "Zephyr Polka," by Carlo Patti and the overture of *Giovanni D'Arco*, by Verdi. Misses Hannah and Adeona Gale did the "Gazelle Waltz." The evening concluded with the farce *Catching a Governor*, with H. Bland as Count Muffenuff, T. Morris as Kyboshki, Seymour as Slickwitz, Leffingwell as Tittlepatz, W. A. Chapman as Michael Browsky, Mrs. Frank Rea as Zephyrine, Mrs. H. Bland as M'me Balkerchanks, Mrs. Preston as M'me Kyboshki and Miss Polly Marshall as Katharine Kloper.

The *Country Squire* was played on November 16. Henry Wallack repeated his original part of Squire Broadlands, Sothern was Horace, Briggs was George, Chapman was Sparrow, Miss Charlotte Thompson was Fanny, Miss Couldock was Sophia, Miss Polly Marshall was Alice and Mrs. Chapman was Mrs. Temperance. The orchestra played the overture from *Midsummer Night's Dream* and the Misses Gale did the "Gazelle Waltz."

The *Little Treasure* closed the evening, with Sothern as Captain Walter Maidenblush, Leffingwell as Sir Charles Howard, Miss Thompson as Lady Florence Howard, Miss Sara Stevens as Gertrude, the little treasure, Mrs. Chapman as Mrs. Meddleton and Miss Leclerc as Jane.

*Old Heads and Young Hearts* was repeated on November 17, 1859, with the same cast as opening night. The orchestra played the overture from *Norma*. The Gales did a "pas de Fleur," and *Catching a Governor* was repeated as the concluding piece.
The School For Scandal opened on the evening of November 18, 1859. Henry Wallack was Sir Peter Teazle, Sothern was Charles Surface, Couldock was Joseph Surface, Morris was Sir Oliver Surface, Rea was Rowley, Briggs was Careless, Chapman was Crabtree, Becks was Trip, George Wallack was Sir Harry Bumper, Bland was Moses, Copland was Sir Benjamin Backbite, Miss Thompson was Lady Teazle, Miss Stephens was Mrs. Candour, Mrs. Chapman was Lady Sneerwell, and Miss Couldock was Maria. Don Giovanni was played by the orchestra. The evening concluded with a "Pas Des Fleurs" by the Misses Gale. School For Scandal was given to a good house which was appreciative in spite of the fact that the piece needed more careful study and rehearsal. The text was not strictly adhered to. (The Daily Picayune, November 20, 1859)

The Country Squire was repeated as the opening performance on November 19, 1859. A Rustic Dance and a "Pas Des Fleurs" was done by the Misses Gale. The overture from Tancredi was played by the orchestra and the evening concluded with Used Up, with Sothern as Sir Charles Coldstream, Briggs as Hon. Tom Saville, Bland as Sir Adonis Leech, Morris as Ironbrace, Mrs. Chapman as Lady Clutterbuck and Miss Stevens as Mary.

The doors of the theatre opened at six-forty-five and the performances started at half-past seven. The Little Treasure opened on the evening of November 20, 1859. A "pas des Fleurs" was done by the Misses Gale. Catching A Governor was presented next and the evening concluded with a farce, To Paris and Back for Five Pounds, with Chapman as Mr. Snozzle, Morris as Mr. Spriggins, Copland as Charles Markham and
Mrs. Leffingwell as Mrs. Spriggins. It was the first time the latter play had been presented at the Varieties.

The next evening began with the overture from The Barber of Seville. Still Waters Run Deep was the first dramatic presentation of the evening. "Souvenir of Bellini," variations on the violin by Signor Patti, and "La Zingarella," danced by the Misses Gale, followed. The evening concluded with The Yankee Teamster or the People's Lawyer.

A review early in the season lauded Owens' performance as Solon Shingle and accounted an unusual incident which occurred following the performance:

After "Still Waters Run Deep" was performed for the second time, last evening, at the Varieties theatre, to a fine house, in the same excellent style as on its first representation, Mr. Manager Owens made his first appearance this season, in his amusing character of Solon Shingle, in the clever little comedietta of "The People's Lawyer." He was received with the most tumultuous applause, and it was very evident the audience were sincerely glad to see him once more on our boards. We need not say that he sustained his old character as a comedian, in the personation of the old Yankee teamster; for it is a part in which he always keeps the house in a roar, from beginning to end. At the close of the piece, which, by the way, was better played than we have ever seen it before, Mr. Owens was called before the curtain, and, answering the call, made an appropriate and sensible speech, which was very well received.

At midnight, the orchestra of the Varieties, under the conduct of Carlo Patti, their accomplished young leader, serenaded Mr. and Mrs. Owens, at their residence, St. Charles Hotel. After which an hour was very pleasantly passed, on the invitation of the manager, in social enjoyment. (The Daily Picayune, November 23, 1859)

"Stifellio," by Verdi, was played by the orchestra preceding The Serious Family on November 22, 1859. Sothern was Captain Murphy Maguire, Copland was Charles Torrens, Owens was Aminidab Sleek, Miss Thompson was Widow Ormsby Delmaine, Miss Stevens was Mrs. Charles...
Torrens, Miss Couldock was Emma Torrens and Mrs. Chapman was Lady Sowerby Creamly. "The Serious Family Polka" was performed by all the characters in the course of the play. The orchestra then played "Souvenir of Bellini" with variations on the violin by Signor Carlo Patti. "La Zingarella" was danced by the Misses Gale and Used Up closed the evening.

_School For Scandal_ was repeated after an original overture by Signor Patti was played on November 23, 1859. A "pas des Fleurs," danced by the Misses Gale, closed the evening.

The overture from _Norma_ preceded _All That Glitters is Not Gold_ on November 24, 1859. Couldock was Stephen Plumb, Morris was Jasper Plumb, Owens was Toby Twinkle, Copland was Sir Arthur Lassel, Miss Thompson was Martha Gibbs, and Mrs. Chapman was Lady Leatherbridge. "Misere" from _Il Trovatore_ was played by the orchestra. The Misses Gale danced "Cracovienne." _Morning Call_ was also presented, with Sothern as Sir Edward Ardent, and Miss Thompson as Mrs. Chillington.

The opening overture on November 25, 1859, was from _Tancredi_. _The Victims_ was presented with Couldock as Mr. Merryweather, Morris as Mr. Rowley, Briggs as Mr. Herbert Fitzherbert, Owens as Mr. Butterby, Seymour as Mr. Curdle, Bland as Mr. Mudlemist, Copland as Mr. Hornblower, Chapman as Skimmer, Miss Thompson as Mrs. Merryweather, Miss Stevens as Mrs. Fitzherbert, and Mrs. Chapman as Minerva Crance. There was an overture called "Pot Pourri," and the Misses Gale danced the "Cracovienne." _The Yankee Teamster_ closed the evening.

The doors of the theatre began opening fifteen minutes earlier.
than before on November 28, 1859, which gave the audience an hour to assemble before the performances began at seven-thirty. The Willow Copse was presented that night, with Couldock as Luke Fielding, Copland as Sir Richard Vaughn, Leffingwell as Dick Hulks, Seymour as Bill Staggers, Morris as Col. Vanguard, Chapman as Augustus, Miss Thompson as Rose Fielding, and Miss Couldock as Lucy Vanguard. The orchestra played "Grand Finale," composed by Signor Patti, in his last year at the Conservatory of Milan. To Paris and Back for Five Pounds concluded the evening. This bill was repeated the following night. (The New Orleans Daily Crescent, November 29, 1859)

Other performances during the latter part of November were the Tancredi overture, The Victims, The "Fagot" solo, "Pot Pourri," the "Cracovienne," danced by the Gale sisters and A Morning Call on the 26th, and the overture from Fra Diavolo by Auber, All That Glitters is Not Gold, "Duetto for Violine" by Signor Patti and Mr. Mayer, "Zingarella," danced by the Misses Gale and Book Third, Chapter First, on November 27.

The opening overture on November 30 was "Domino Noir," by Auber. The Willow Copse was repeated. "Pot Pourri" from Martha, by Flotow was performed by the orchestra and the Misses Gale performed a "Viola Polka." A Morning Call concluded the evening.

The Rivals ushered in December at the Varieties, with H. J. Wallack as Sir Anthony Absolute, Sothern as Captain Absolute, Couldock as Faulkland, Owens as David, Chapman as Bob Acres, Copland as Lucious O'Trigger, George Wallack as Fag, Morris as Coachman, Master
Leffingwell as Bag, Mrs. Chapman as Mrs. Malaprop, Miss Thompson as Lydia Languish, Miss Stevens as Julia and Miss Marshall as Lucy. The opening overture was "Mansaniello," by Auber. The "Anvil Chorus" from Il Trovatore was performed and the Misses Gale did the "Viola Polka." The evening concluded with a farce, Twenty Minutes With a Tiger, with Sothern as Charles Beeswing, Chapman as Chutnee and Miss Couldock as Arabella.

The opening overture on December 2 was "La Gazza Ladra," by Rossini. The Victims was repeated. A "Grand Quadrille" from Der Freischutz was performed and the Gale sisters repeated the "Viola Polka." Twenty Minutes With a Tiger concluded the evening.

"Standli," composed by Signor Patti, was played before the presentation of Hardwicke's A Bachelor of Arts on December 3, 1859. Sothern was Mr. Harry Jasper, Chapman was Mr. Andrew Wylie, Morris was Mr. Thornton, G. Wallack was Adolphus, Briggs was Fred Adderly, Miss Couldock was Mrs. Thornton, and Miss Stevens was Emma. The "Grand Quadrille" from Der Freischutz was repeated and the Misses Gale danced "Gazelle." The evening concluded with Forty Winks, with Owens as Horatio Spruggins, Briggs as Joscelyn Onaipot, and Miss Couldock as Fenella.

An original overture by Signor Patti opened on the evening of December 4. The Willow Copse was repeated, as was the "Grand Quadrille" from Der Freischutz. The "Gaselle Waltz" was danced by the Gale sisters. Forty Winks concluded the evening.

Payable on Demand was performed on December 5, 1859. It was by
Tom Taylor and was at the time creating a sensation in London. This presentation was its first in America. It was based on events and incidents in the lives of the Rothschilds and the Revolution of 1792. Couldock was Ruben Goldsched, Copland was Marquis St. Cast, Sr., Morris was Jonadab Ben Manasseh, Becks was Issac, G. Wallack was Leonidas, Chapman was Horatio Cocles Bricabrac, Bland was Marcus Junius Brutus and Miss Thompson was Lina, Ruben's Wife, Taylor was Lacquerstein, Hawk was David and Miss Thompson was Lina Goldsched, Ruben's Daughter. The farce John Dobbs concluded the evening.

"Domino Noir" was played by the orchestra as the opening selection on December 6, 1859. Payable on Demand was repeated. Then Signor Patti performed a violin solo and the Misses Gale performed a dance called "Lac des Fees." Bachelor of Arts concluded the evening. Couldock made a great hit as Ruben in Payable on Demand and the piece was well played throughout.

A change in performance time took place on December 7. Doors opened at six-thirty as before but now the entertainments began at seven. "Domino Noir" opened the evening, Payable on Demand following. A violin solo was performed by Signor Patti and the Gales danced "Cracovienne." The Country Squire concluded the evening.

"La Gazza Ladra" was performed by the orchestra before a repetition of The Rivals on December 8, 1859. "The Anvil Chorus" from Il Trovatore was performed next and a "Viola Polka" was done by the Gale sisters. John Dobbs concluded the evening.

A production of Camille featured Sothern as Armand Duval,
Bland as Mons. Duval, Copland as De Varville, Briggs as Gaston, Mrs. Chapman as Prudence and Miss Thompson as Camille on December 9, 1859. The only other presentation was "Nabucca" by Verdi, which was performed by the orchestra preceding the play. This bill was repeated on December 10. In addition, the Misses Gale did a "Pas de Fees" and the evening concluded with a farce called Young England, with Owens as John James Pooley and Miss Polly Marshall as Mrs. Pooley. Sothern was found to be an outstanding Armand, a part he had played over two hundred times. Miss Thompson's Camille was considered well done and Copland as de Varville and Bland as the elder Duval were considered exceptional.

As the season continued, the company added new selections to the repertoire. On December 11 Book Third, Chapter First was presented, preceded by the overture from The Barber of Seville. A "Pas de Fees," was danced by the Misses Gale. Planche's drama, Jacobite, was then performed, with Copland as Major Murry, Owens as John Duck, Miss Couldock as Lady Sommerford, and Mrs. Chapman as Widow Pottle. A selection from Tancredi was performed by the orchestra and Young England concluded the evening.

Owens and Mrs. Chapman were featured in the after-piece Box and Cox, which followed Louis XI on December 12, 1859. Louis XI was repeated on December 13, preceded by the overture from Oberon, by Auber. Couldock played Louis XI, Sothern was the Duke of Nemours, Miss Thompson was the Dauphin and Miss Stephens was Marie. A pas de deux was performed by the Misses Gale and Mr. Patti conducted the orchestra in an American Pot Pourri. The Conjugal Lesson concluded the evening.
with Owens as Simon Lullaby and Miss Thompson as Mrs. Simon Lullaby.

"Italiana in Algeri," by Rossini, was performed by the orchestra on December 14, 1859. Camille was the first dramatic production of the evening, and was followed by a pas de deux by the Gale sisters. A selection from Oberon was then performed by the orchestra, and Box and Cox concluded the evening.

The Road to Ruin was added to the repertoire on December 15, 1859. It was presented following a repetition of "Italiana in Algeri," by the orchestra, which opened the evening. In the play, Couldock was Mr. Dornton, Sothern was Mr. Silky, Chapman was Mr. Sulky, H. J. Wallack was Goldfinch, Mrs. Chapman was Widow Warren and Miss Thompson was Sophia. The Gale sisters did a pas de deux. The Conjugal Lesson concluded the evening.

"L'Italiani in Algeria" opened the evening on December 16, 1859. The Widow Copse was also a repeat. The Misses Gale did a Scotch dance, which was followed by the Introduction to Ernani. John Dobbs concluded the evening.

"L'Italiani in Algeria" opened the evening again on December 17. Old Heads and Young Hearts was repeated. The Misses Gale did their Scotch dance and the introduction to Ernani was repeated. Box and Cox concluded the evening.

"L'Italiani in Algeria" opened on the evening of December 18, 1859. Payable on Demand was repeated. The Misses Gale performed the Scotch dance again and the introduction to Ernani was repeated. Sweethearts and Wives closed the evening, with Bland as Admiral Franklin,
Copland as Charles Franklin, Owens as Billy Lackaday, Mrs. Chapman as Mrs. Bell, Miss Stevens as Laura and Miss Thompson as Eugenia.

_School For Reform_ was added to the repertoire on December 19, 1859. Henry Wallack was General Tarragen, Couldock was Bob Tyke, Sothern was Perment, Copland was Frederick, Bland was Lord Avondale, Miss Couldock was Julia, Miss Thompson was Mrs. Ferment and Mrs. Chapman was Mrs. Nicely. _Twenty Minutes With a Tiger_ closed the evening.

The opening overture was "Syren" by Auber on December 20, 1859. _The Victims_ was repeated, after which came a pas de deux by the Misses Gale. The orchestra performed the "Grand Quadrille" from _Der Freischutz_. _The Yankee Teamster_ concluded the evening.

A selection from _Oberon_ by Weber was the opening musical offering on December 21, 1859. Tom Taylor's domestic drama _Retribution_ was added to the repertoire, with Copland as Oscar de Beaupre, Sothern as Count Priuli, Chapman as Morisset, Miss Thompson as M'me de Beaurpre, and Miss Couldock as M'me de Pommenara. "The Last Rose of Summer" was played by the orchestra, and _Sweethearts and Wives_ concluded the evening.

_Retribution_ received a detailed review from _The Daily Picayune_:

. . . "Retribution," . . . was so elegantly and completely put upon the stage by Mr. Owens, at the Varieties; . . . that . . . was . . . a piece of ingenious stage-work, . . . .

We were not prepared to find so forcible a personation of the principal character, Count Priuli, in that of Mr. Sothern. We had deemed it beyond the range of his powers to portray the heavy villiany of that personage effectively. We were disappointed; agreeably so. Sothern's _Priuli_ is one of the most consummately artistic performances we have ever witnessed on the stage. He gives . . . the most vivid reality, and, in brief, does full justice to the execrable character of the Count, throughout.
Mr. Copland, as Oscar de Beaupre, deserves equal praise for the perfect fidelity of his portrayal. . . . Mr. Chapman, as Morisset, gave a ray of lightness and nature to the other-sombre and exaggerated picture, and Mr. Briggs gave to the part of Victor de Mornac its proper [sic] prominence in the piece.

Miss Charlotte Thompson's M'me de Beaupre in the main was excellent; giving to the difficult part she had to play a most satisfactory development, unfolding its most subtle and often inexplicable features with most artistic discrimination. Perhaps there was something of warmth wanting in some of the more impassioned scenes; a more reckless abandonment to the requisitions of some of the situations, but this may be amended in future representations.

Owens, . . . as Billy Lackaday . . . (showed) his excellence as a personator of the stereotyped bluff comedy old man. A "damn" or two less, in his fidelity to the text, would improve the personation, as a matter of taste. . . .

We would notice, before closing our remarks . . . the clever manner in which Mrs. Frank Rea played the little part of Susan, in the comedy. She made it the feature it was designed to be, . . . . (The Daily Picayune, December 23, 1859)

Tom Taylor's Second Love was introduced into the repertoire on December 22, 1859. Sothern was Ralph Thornhill, Copland was Col. Dangerfield, Couldock was Hawbuck, Miss Stevens was Elinor Mowbray, Miss Couldock was Mildred and Miss Marshall was Lucy. The evening opened with a selection from Oberon played by the orchestra. A pas de deux was done by the Misses Gale and "The Last Rose of Summer was played by the orchestra. Sweethearts and Wives concluded the evening.

The Poor Gentleman was played on December 23, 1859. It was preceded by "Nabucca" by Verdi, played by the orchestra. In the play, H. J. Wallack was Sir Robert Bramble, Copland was Sir Charles Cropland, Sothern was Fred Bramble, Couldock was Lieut. Worthington, Chapman was Stephen Harrowby, Owens was Dr. Ollapod, Miss Thompson was Emily...
Worthington, and Mrs. Chapman was Lucretia MacTab. A pas de deux was performed by the Gale sisters. "Carnival in Venice" variations were performed by the orchestra. A Morning Call closed the evening.

On Christmas Eve the orchestra opened with an overture. The Irish Tutor came next, with Taylor as Mr. Tilwell, Morris as Dr. Flail, Seymour as Dr. O'Toole, and Mrs. Leffingwell as Rose. Retribution was repeated and then the Misses Gale did a pas de deux. Young England concluded the evening.

On the next evening the orchestra opened again with an overture. Still Waters Run Deep followed. A pas de deux was performed by the Misses Gale. The orchestra performed another overture and the evening closed with The Irish Tutor.

The preparation for the production of Dot or The Cricket on the Hearth had begun at the beginning of the season. It was played for the first time in New Orleans on December 26, 1859. Featuring new scenery, fairy transformations, wonderful mechanical effects and beautiful music, it was a dramatization of the famous Charles Dickens work. Couldock was John Perrybingle, Miss Thompson was Dot, his wife. John Owens was Caleb Plummer, a toy maker; Miss Stevens was Bertha, his blind daughter; Copland was Edward Plummer, his son. G. Lingard played Dot's father, in which character he sang "Auld Robin Gray." Miss Polly Marshall was Tilly Slowboy, a charity girl. Mrs. Chapman was Mrs. Fielding, Miss Couldock was May Fielding and Leffingwell was Tackleton, Caleb's Master. There was a fairy prologue in which Mrs. Preston played Oberon, Miss Leclerc played Titania, Mrs. Leffingwell
played Puck, and Miss Preston played Ariel. Other fairies were Mrs.
Bland, as Home, Miss Adeona Gale as Kettle, Miss Hannah Gale as Cradle
and Mrs. Seymour as the Cricket. The play was in three acts. Dot was
considered the greatest triumph of the season and brought forth the
following comments from The Daily Picayune:

Mr. Owens, . . . has entitled himself to the gratitude of all
lovers of the domestic drama, and especially all, old and
young, who have ever felt the charming influences of home and
home associations. The children should vote the manager a medal
for the delightful manner in which he is now reading to them
Dickens's prettiest Christmas tale, "The Cricket on the Hearth,"
on the stage of the Varieties. The house was crowded, last
evening, to see its first production, and among the audience
we were pleased to see a goodly number of the young folk.

This piece, called, by its latest adapter, "Dot," the name of
the little gudewife who is its heroine, is, with the simple
exception of an introductory fairy scene, the old London
piece, "The Cricket on the Hearth," dramatized, years ago,
on the first appearance of the tale before the public. It was
first produced in this country at the Park Theatre, in New
York, and had great success. Mr. Stuart brought it out, this
season, at the opening of the Winter Garden where it ran several
weeks. The piece, as now done at the Varieties, is as near as
possible (with the unimportant exception we have noted,)
identically the same with the original English version alluded
to. Mr. Dickens is permitted to tell his own story throughout,
even to the extent of its extravagances and improbabilities;
as, for example, the blind girl's love for an ideal of her
own conceiving, and Tilly Slowboy's incessant subjection of
Dot's baby to unheard of perils of collision and demolition
in various ways.

We have never seen a play, that depended for a large portion
of its effectiveness upon scenery and machinery, as this does,
so smoothly performed upon a first night. There was not a
hitch, a wait, or a countretemps of any kind. There are some
striking effects introduced into the piece, such as the fairy
revelations of Dot's cottage, the vision of Edward Plummer on
the masthead of the ship at sea, and the cozy home of the
Peerybingle. But the most novel and pleasing was the double
scene, in the second act, in which the audience see the
interior and the exterior of the cottage, and the two different
actions that are going on there. The snow scene at sunset is
beautifully painted; but we may remark, in passing, that Tackleton, May Fielding and her mother should remember that it is a snow scene, and not appear upon it as if it were midsummer. With all that snow on the ground, we fancy Mrs. Fielding and Old Tackleton would hardly have stood so long bareheaded, nor would May have worn so light or airy a costume.

As to the acting of this pretty drama, we are fully prepared to say that it was throughout faultless. Charlotte Thompson's Dot gave us the true idea of this charming little character, as drawn by Dickens. The earnest, eager way in which this conscientious actress does every thing she undertakes, characterize her performance of this part. She is Dot Peerybingle, and nobody else, every moment she is on the stage. Miss Sara Stevens, as Bertha Plummer, the blind daughter of the old toy maker, gives a most touching reality to this affecting character. In look, in word, in movement, in every thing she is perfect. To Miss Stevens's personation of this part the piece owed a great deal of its success in New York. Polly Marshall's Tilly Slowboy, the simple but good hearted nurse of that wonderful baby, was equally a hit. One of the salient merits of the personation was, that it was not overdone, although the part is one to tempt the actor to give it more than its due prominence in the ensemble. Miss Marshall sang the "Sailor Boy" with a good deal of the comic vis the performance of that touching ballad demands. She deserved the encore she received.

Mrs. Chapman and Miss Couldock did their parts of the play sufficient justice, and so did the fairies, both of the Shakespearean and modern regimes. The dancing of the Misses Gale, in the fairy scene and in the cottage, added greatly to the effect of the performance.

Mr. Couldock's John Perrybingle is another of those strongly marked and discriminately pronounced impersonations of eccentric character for which this admirable actor is renowned. Never for an instant does Couldock "let up" the character he is representing. He is certainly a most conscientious artist, and in this personation of the honest cottager he gives a most vivid realization to the conception of the author. Mr. Owens, as old Caleb, the toymaker, is equally faithful to the original idea. We think Mr. Owens's most remarkable specialty is his personation of very old men; his portrayal of simple senility is wonderfully true to nature. Mr. Leffingwell's Old Tackleton was a sufficiently truculent personation. Mr. Copland makes the most of his little part in the piece, and his appearance on the scene, as "a young man bred a sailor boy, just nineteen years old," just in time to explain away honest John's doubts, to disappoint the old lady, reminiscent of the indigo trade, and to defeat and convert the
hard-hearted old Tackleton, is the signal, of course, for the most enthusiastic applause. (The Daily Picayune, December 28, 1859)

Dot enjoyed a long run, from December 26, 1859, through January 29, 1860, the longest run of any piece in the history of the Varieties. It was usually accompanied by the performance of such pieces as The Limerick Boy, To Paris and Back for Five Pounds, Blue Devils, Paddy Miles' Boy, The Irish Tutor, Twenty Minutes With a Tiger, Going to the Races, The Two Bonnycastles, The Omnibus, The Rendezvous, The Two Gregories, The Two Buzzards, Grimshaw, Bagshaw, and Bradshaw, Poor Pillicoddy, and Betsy Baker.

For those who found it inconvenient to go to the theatre at night, a special matinee performance of Dot was held on January 2, 1860. It was expected that the children would enjoy it. On January 4, copies of the play were placed on sale in the lobby of the Varieties. The second matinee of Dot was performed on January 6. It was done at one p.m., and the doors opened at noon. On the anniversary of the Battle of New Orleans, January 8, the veterans of that war, 1814-15, were invited to attend Dot and accepted. It was felt by The Daily Picayune, that a part of Dot's drawing power was that the people were tired of holiday doings at home. Sothern, not being used in the play, went to Mobile to play in The American Cousin. (The Daily Picayune, January 8, 1860)

In mid-January furnaces were placed at various points in the Varieties Theatre for the comfort of the audiences. (The Daily Picayune, January 15, 1860)
Another long running play followed on the heels of Dot. Our American Cousin opened on January 30, 1860, featuring Owens as Asa Trenchard, Sothern as Lord Dundreary, Coulcock as Abel Murcott, Miss Thompson as Florence Trenchard, Miss Stevens as Mary Meredith and Mrs. Chapman as Mrs. Mountchessington. (The Daily Picayune, February 1, 1960) Our American Cousin ran through February 12, 1860, it being the only offering those nights. One exception was on February 10, when Henry J. Wallack, stage manager, took a benefit. In addition to Our American Cousin, the "Our American Cousin Overture" was played by the orchestra and a new waltz, composed by Anastasio Revertre and dedicated to the beneficiary, was performed, for the first time. That evening, a new character was added to the play, The Honorable Samuel Dundreary, a brother to Lord Dundreary. This was possibly played by Wallack, who had a great turnout for his benefit. Towards the end of the run, crowds continued to be turned away from the box office.

Everybody's Friend was played for the first time in New Orleans on February 13, 1860. Sothern was Mr. Felix Featherley, Briggs was Mr. Icebrook, Owens was Major Wellington De Boots, Miss Thompson was Mrs. Featherley, Mrs. Chapman was Mrs. Major and Miss Stevens was Mrs. Swandown. Poor Pillicoddy preceded the comedy.

An Unprotected Female opened on the evening of February 14, 1860, and was followed by a repeat of Everybody's Friend.

A benefit for Coulcock was held on February 15. The evening opened with The Advocate's Last Cause, featuring Coulcock as DuVernet. Everybody's Friend followed. The bill was repeated the next two nights.
Everybody's Friend received the following review in The Daily Picayune, which contains criticism of trend of dramatic productions of the day:

"Everybody's Friend" is called, on the London title page, an original comedy, by J. Stirling Coyne, author of "Box and Cox," and a multiplicity of other pieces, mostly farces; and this is a farce; a farce in three acts, and not so very "original," either. But it is amusing, and seems to answer the not very exacting requisition of modern audiences, who are evidently better pleased with these touch-and-go "pieces de société," illustrating character of no great depth, and enforcing no moral of very material moment, than they are with what the managers call good old English comedy. "The Rivals," for example, and "School of Reform," and "John Bull," and "Cure for the Heartache." The production of Bulwer's "Money," and Bourdcault's "London Assurance," and pieces of that class, commenced this process of letting us down from the level of the "legitimate" old comedy, to that of what may be called the elegantly finished drawing room and conservatory style of thing, that is now so much, and indeed so almost exclusively in vogue.

"Everybody's Friend" was written last year, for Mr. Charles Mathews and his new wife (late Lizzie Weston.) The former was measured for Mr. Featherly, (which character gives the title to the piece) and the latter for Mrs. Featherly, which, by the by, is a secondary part to that of Mrs. Swandown, played at the Haymarket by Jenny Reynolds. Miss Sara Stevens plays it at the Varieties, and makes it a telling part in the representation. Miss Charlotte Thompson is the Mrs. Featherly, (who is a reproduction of Mrs. Charles Torrens,) here, and dresses, looks and acts it as well as the part admits of. Buckstone stood for Major Wellington de Boots, and the author has exactly fitted this inimitable little comedian to a part. Mr. John Owens gives it full breadth, in his exceedingly droll personation of it, reminding us at times of Ollapod, and at others of Bob Acres, who were both gentlemen of much bounce and diminutive bravery. Mr. Icebrook, which Compton played in London, finds here a very good representative in Mr. Briggs.

To our thinking, the best part in the piece is that of Mrs. Swandown, and nothing can be more charming than the natural and elegant style in which Miss Sara Stevens performs it.

Mr. Sothern took a benefit on February 18, 1860. He played the part of Kinchin in Buckstone's drama, The Flowers of the Forest. Couldock was Ishmael, the wolf; Leffingwell was Captain Hugh Lavrock,
Copland was Alfred, Chapman was Cheap John, Miss Thompson was Cynthia, and Miss Marshall was Starlight Bess. A pas de deux was done by the Gale sisters and John Dobbs was presented, with Owens as Pater Noster and Sothern as John Dobbs. Sothern was considered to have made a great hit in the part of Kinchin all over the country, though it was somewhat out of the realm of the "genteel comedian." The Flowers of the Forest and the pas de deux were repeated on February 19, 1860. An Unprotected Female concluded the evening, with Miss Polly Marshall singing songs as Polly Crisp. The Flowers of the Forest and the pas de deux by the Gales were performed again on February 20. The evening concluded with The Omnibus.

The Mistick Krewe of Comus held its ball at the Varieties on February 21, 1860. There were tableaux and a parade, which travelled up Royal street to Canal, up one side of Canal to Magazine, then down Canal to Camp, up Camp to Lafayette Square, then to St. Charles street, down St. Charles to Common and then to the theatre. Doors were open between nine and ten. (The Daily Picayune, February 21, 1860)

Briggs took a benefit on February 22, 1860. He played Ferdinand Volage in The Marble Heart, which opened the evening. Others in the cast were Sothern as Raphael Duchatlet, Miss Thompson as M'lle Marco, and Miss Stevens as Marie. The evening concluded with My Wife's Dentist, with Briggs as Dick, Miss Couldock as Lady Beauville, and Miss Marshall as Rhoda. Briggs' acting as Volage was found to be clever. He had a large attendance. Sothern was considered somewhat mis-cast as Raphael Duchatlet, and Marco was not one of Miss Thompson's best

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impersonations. Miss Stevens was charming as Marie. The audience was pleased with the performances.

Miss Charlotte Thompson took a benefit on February 25, 1860. *She Stoops to Conquer* was presented, with Morris as Sir Charles Marlow, Owens as Tony Lumpkin, Miss Thompson as Miss Hardcastle and Mrs. Chapman as Mrs. Hardcastle. A dance was performed by the Misses Gale and the evening concluded with *Two Can Play at That Game*, (Book Third, Chapter One), with Sothern as Howard Leslie, Copland as Charles Arundel and Miss Stevens as Lucy. The benefit drew as large a house as any other previous night of the season. It was described in *The Daily Picayune*:

Miss Charlotte Thompson played the pleasing part of Miss Hardcastle with great good judgment and faultless taste, distinguishing very cleverly between the real and the assumed characters of lady and chambermaid. Mr. Sothern's Young Marlow was about the best piece of comedy acting we have seen him perform. He seemed to enter into the fun of the thing with real relish, and very happily drew the contrast between the bashful and the bold gallant in his interviews with Miss Hardcastle, the lady, and Miss Hardcastle, the chambermaid. Mr. Briggs was an excellent Hastings, and preserved admirably the admirably contrasted relation with his friend Marlow. Of Mr. Owens's Tony Lumpkin what need to say more than he revived most freshly and forcibly the strong impression he made in it, as a perfect specimen of low comedy acting, last season? Mr. Bland played Old Hardcastle smoothly, artistically and effectively; and Mrs. Chapman as Mrs. Hardcastle, was, in all respects, a fitting pendant to that personation.

At the termination of the comedy, Miss Thompson was called before the curtain by the unanimous voice of the audience, the ladies joining in the call, and manifesting in their way the heartiness of their sincerity in paying her this compliment. Reappearing, the fair beneficiary gracefully curtsied her thanks, and then modestly advancing to the footlights made, in substance, the following neat and well-timed little speech:

*Ladies and Gentlemen*—I thank you for your attendance this evening, and beg also to express to you my gratitude for many
former favors; favors, which, believe me, I shall cherish as long as I live. They will ever be to me the souvenirs of a warm-hearted public which stretched forth its hand to aid me in my difficult profession. You do not know, ladies and gentlemen, the struggles, the heartburnings, the excitements attendant on an actor's life. The roses of our paths you see alone; the thorns are hidden from your view.

I came to New Orleans a perfect stranger, uncared for by any, and caring for none. But the many kindesses I have received at your hands have made me regard your beautiful Crescent City as a home. Do not think, ladies and gentlemen, that I have taken your kind encouragement as evidence of my present merit. Oh no! It has been received by me as an incentive to future exertion and study. I know that I am young in my profession, and have much, very much to learn; but, should I have the happiness of appearing before you, at some future period, I trust that you will find that I have at least endeavored to make myself more worthy of your generous kindness.

Again, ladies and gentlemen, thanking you for your presence this evening, I respectfully bid you adieu!

Miss Thompson's graceful and tasteful address was received with much applause, and she was honored with several floral tributes, lurking furtively in one of which, (we are informed by one who was nearer to the recipient, at the moment, than we were,) was a costly diamond ring, the gift of some appreciative though unknown admirers. (The Daily Picayune, February 27, 1860)

Miss Sara Stephens took a benefit on February 28, 1860. Boucicault's The Life of an Actress was presented, with Bland as Duke, Owens as Grimaldi, Copland as Lord Shafton, Sothern as Selwyn Dawdle, Miss Stevens as Violet, and Mrs. Chapman as Countess. A "Garland dance" was done by the Gale sisters. The evening concluded with The Argument of Tears, with Sothern as Mr. Chambly, Copland as Albert, Miss Stevens as Clotilde, and Miss Couldock as M'me Chambly.

Besides the aforementioned plays, The Marble Heart, My Wife's Dentist, The Flowers of the Forest, The Willow Copse, The Unprotected Female, and Book Third, Chapter First were among the plays presented during
the last week of February. Concerning one of them, The Daily Picayune wrote:

We were very much pleased with . . . "Book III, Chapter I," in which Miss Sara Stevens and Messrs. Sothern and Copland were indeed excellent. The piece went off faultlessly, save that Copland would insist upon giving his own name to his friend, Howard Leslie and calling him Charley, to the great derangement of the personal relations of the parties. But he played the part with commendable warmth and earnestness, and especially in the last scene, was very effective. Sothern had a part that fitted him very nicely, and Miss Stevens was as easy, natural and unaffected as she always is. This is the characterizing charm of this young lady's acting.

Miss Polly Marshall took a benefit on March 3, 1860. Time Tries All was presented, with Bland as Mr. Leeson, Sothern as Matthew Bates, Copland as Hon. Augustus Collander Yawn, Briggs as Charles Clinton, Owens as Tom Tact, Miss Thompson as Laura Leeson, and Miss Marshall as Fanny Fact. One Touch of Nature followed, with Couldock as William Penn Holder, Briggs as Beaumont Fletcher, and Miss Stevens as Miss Constance Belmour. The evening concluded with The Tragic Revival, with Leffingwell as Marcus Brutus Richelieu Smith, Chapman as Cassius Marc Anthony Shylock Barron, Sothern as Iago Iachimo Jones, Copland as Romeo Stubbs and Miss Marshall as Jessica Brown. Miss Marshall had the largest house of the season up to that time.

Mr. and Mrs. Chapman took a benefit on March 6, 1860. Charles XII was played, with Couldock as Charles XII, H. J. Wallack as Adam Brock, Chapman as Triptalemus Muddleweck, and Miss Stevens as Eudiga. Chapman then sang a comical song, "Teatotal Society." The evening concluded with Married Life, with Sothern as Mr. Younghusband, Owens as Henry Dove, Chapman as Samuel Coddle, Miss Thompson as Mrs. Coddle,
Mrs. Chapman as Mrs. Dove and Miss Stevens as Mrs. Younghusband.

The Gale sisters took their benefit on March 10, 1860. The Heir at Law was presented and the sisters danced. Miss Hannah Gale played the youthful King of Spain, Charles, in Faint Heart Never Won Fair Lady.

Also presented during the first two weeks of March were Retribution, The Victims, The Advocate's Last Cause, The Little Treasure, My Wife's Dentist, Camille, Catching a Governor, Everybody's Friend and Old Heads and Young Hearts. (The New Orleans Daily Crescent, March 7-9, 1860)

Fauvrette or The Avalanche had been in preparation for some time and began a run on March 12, 1860. Sothern was Count Maurice, Couldock was Bernard, Copland was Michel, Bland was Martin, Lingard sang a song as Francois, Miss Thompson was Fauvrette and Mrs. Chapman was Duchess. It ran through March 20, admirably put on the stage and beautifully played.

Humphrey Bland took his benefit on March 21, 1860. As You Like It opened the evening, with H. J. Wallack as the banished Duke, Couldock as Jacques, Owens as Touchstone, Bland as Adam, and Miss Thompson as Rosalind. This was the first production of the play this season. The Misses Gale performed the "Brigand Dance," and the evening concluded with Pretty Piece of Business.

Dot was revived on March 22. It ran through April 1, with such plays as A Pretty Piece of Business, Going to the Races, Grimshaw, Bagshaw and Bradshaw, Pleasant Neighbors, Twenty Minutes With a Tiger, The Critic or a Tragedy Rehearsed and Nine Points of Law. The Gales
did a dance almost nightly. The cast of The Critic included Sothern as Puff, Wallack as Sir Fretful Plagiary, and Miss Marshall as Tilburina. It was smoothly played and a full and fashionable audience applauded it warmly. The production of Tom Taylor's Nine Points of Law was its first presentation in New Orleans. Couldock was Joseph Ironsides, Leffingwell was Cunningham, Sothern was Rodomon Rollingstone and Miss Thompson was Mrs. Smilie.

The closing of the season was marred by tragedy. H. B. Copland died as the result of a shooting with John W. Overall, dramatic critic of the True Delta. John S. Kendall describes the incident in his book, The Golden Age of the New Orleans Theater:

Accompanied by John Jack, Sothern, and one or two other actors, they traced Overall to Sam's saloon, a drinking place on St. Charles Street. A hot discussion ensued; pistols were drawn, and Copland was shot in the leg. Jack and Sothern sheltered themselves behind a convenient post, but considered that they had a narrow escape from Overall's bullets. The others sought safety in flight. Copland was removed to a hospital, where his leg was amputated; tetanus developed, and a few days later he died. Overall was arrested and tried, but was acquitted on the ground of self-defense.  

The occurrence depressed the company of the Varieties. When the season was over, the organization broke apart. Only a few members of the company remained in New Orleans. They were hired by Mrs. John Wood.

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6Ibid., p. 387.
She brought with her some people of musical talent and singing was one of the principal features of her connection with the Varieties. Owens supplied her with forty young women for *The Zouaves* and they sang and danced to great applause.⁷

What was called a "Summer Season" opened at the Varieties on April 2, 1860. *The Invisible Prince* was the main attraction, with Mrs. John Wood as Don Leander, Miss Susan Denin as Abricotina, C. H. Morton as the Infante Furibrand, and Miss Melvin as the Princess of the Island of Tranquil Delight. The evening began with *The Eton Boy*, with Davenport as Captain Popham and Miss Denin as Fanny Curry. Doors opened at six-thirty; performances began one hour later. Manager was Owens, acting manager was G. Chesley and stage manager was H. J. Wallack. The opening of the summer season was successful:

The "summer season," at the Varieties theatre, commenced last evening most promisingly. There was a full attendance, and the new recruits to Mr. Owens's company were, all and severally, most warmly welcomed to his boards. Mrs. John Wood is no stranger in New Orleans, where she has already made her mark as the best burlesque and extravaganza actress of the day. Mr. A. H. Davenport, one of last year's Varieties favorites, was in point of fact but coming home to a crowd of old friends and admirers, and pretty and talented Susan Denin found out by the manner of reception that she, too, is favorably remembered.

The musical extravaganza of the "Invisiable Prince," one of Mrs. John Wood's special specialties, and the farce of the "Eton Boy," in which Mr. Davenport as Capt. Popham, used, last season, to convulse us, were both admirably played, amidst [sic] shouts of laughter.

*The Young Widow*, with Davenport as Splash and Miss Denin as

⁷Ibid.
Amelia, opened on the evening of April 3, 1860. The Invisible Prince was repeated. The Eton Boy and The Invisible Prince were repeated the next evening.

The Governor's Wife opened the evening of April 5, 1860. Mrs. Wood was Letty Briggs, Miss Denin was Miss Sommerdown, and Davenport was Lieut. Trevor. The Misses Gale did a dance and the evening concluded with the musical extravaganza, Jenny Lind, with Mrs. Wood in the title role, and Davenport as Granby Gag. This bill was repeated on April 6 and 7.

Black Eyed Susan opened the evening of April 8, 1860, with Davenport as William, Owens as Gnatbrain, Chapman as Twig, and Miss Denin as Susan. George Lingard sang "All in the Downs," and Chapman sang "Teetotal Society." The Misses Gale then did a dance and the evening concluded with Woman's Rights, with Miss Denin as Widow Blandish and Morton as Andrew Burley. Woman's Rights was repeated on April 9.

Po-ca-hon-tas was the other presentation. It had enjoyed great popularity the season before. Mrs. Wood was Po-ca-hon-tas, Miss Denin was Poo-tee-pet, Mrs. Chapman was Wee-cha-ven-dah, Davenport was Captain John Smith and Morton was Pow-hat-tan. There was a good attendance that evening, and the burlesque received a good review in The Daily Picayune:

It must be conceded that the actors in the clever burlesque, now doing it at the Varieties, are the right people in the right places. Mrs. Wood, with a somewhat too prominent disposition to do a little more than is necessary, in giving effect to her part, is certainly unsurpassable in this line of acting. Mr. Morton is sufficiently truculent as the "stern parent" of the lively Pocahontas. Miss Susan Denin and her corps of chasseurs a pied go through their pretty parts very
deftly. Mr. Davenport's make-up as Capt. John Smith is
ludicrously true to tradition, and as for Leffingwell, his
personation of the stolid Dutchman, Rolfe, is the very essence
of burlesque. The introduction of the "Dixie" chorus and
dance, in the last scene, is a happy thought. The culmination
of the plot is greatly improved thereby. (The Daily Picayune,
April 11, 1860)

Kendall, in The Golden Age of the New Orleans Theater, quotes Mrs.
Owens' story that this was the beginning of the popularity of the
tune "Dixie."

The music was directed by Carlo Patti, who according to Mrs.
Owens' entertaining reminiscences, selected a tune which he
had recently heard at a minstrel show in New York as one of
the tunes to which the youthful Amazons marched. This was a
walk-around entitled "Dixie." At the rehearsal he suggested
several pieces as appropriate for the occasion, but none of
them seemed altogether right, until in despair he ran over
"Dixie" on his violin. At once Owens accepted it. On the
opening night the tune created wild enthusiasm. It was
encored seven times, and the next day it was hummed every­
where in New Orleans. The bands began to play it; the
Confederate soldiers adopted it as a sort of national anthem,
and thus it obtained a place in history.®

Po-ca-hon-tas, with its "Dixie" march, was repeated on April
10 and April 11, with The Young Widow and another popular farce.

The Stage Struck Lawyers opened the evening of April 21, 1860.
Miss Denin was Juliet Snooks, Leffingwell was Tactic, and Chapman was
Victim. A grand tableau in honor of the statesman Henry Clay followed.
Po-ca-hon-tas concluded the evening.

During the next few days, The Stage Struck Lawyers, Po-ca-hon-
tas, The Eton Boy and The Governor's Wife were presented, Po-ca-hon-tas
several times. On April 15 Leffingwell's benefit was presented. Heirs
at Law and The Widow's Victim were presented. Another benefit was
held on April 17, for Mrs. John Wood. Woman and Artist played for the

®Ibid., pp. 387-388.
first time in New Orleans. Mrs. Wood was Annie Bracegirdle, Miss Denin was Dolly and Davenport was Justius. The evening commenced with The Widow's Victim and Jenny Lind closed the evening. Mrs. Wood had a good turnout:

Mrs. John Wood had a fine house last evening, on the occasion of her benefit, and played Ann Bracegirdle, in a pretty petit comedy, called "Woman and Actress," and Jenny Leatherlungs, in the extravaganza or burletta, "Jenny Lind." She and Davenport were sufficiently funny to satisfy the most exacting lover of broad comedy, in their personations of Jenny and Granby Gag, in the last named piece. That "walk around" and "break down" is the very quintessence of burlesque. Mr. Leffingwell, in "The Widow's Victim," gave his imitations of actors with his usual success.

The Widow's Victim, Woman and Artist and Jenny Lind were repeated April 18, 1860.

Stage Struck Lawyers, an overture, and Po-ca-hon-tas were the performances on April 19, 1860.

Planche's Beauty and the Beast opened the evening of April 20. Mrs. Wood was Beauty, Davenport was the Beast and Owens was Sir Aldgate Pump. The "American Cousin Overture" was played by the orchestra, under the direction of Signor Carlo Patti. The evening concluded with Po-ca-hon-tas. The bill was repeated the next evening.

Davenport's benefit was on April 22, 1860. For the first time in New Orleans, The Sailor of France was played. Davenport was Henry de St. Cyr, Leffingwell was Citizen Robert, and Miss Denin was Madelaine Boutard. A tambourine dance was done by the Gale sisters. Boots at the Swan followed, with Davenport as Frank Frisby, Owens as Jacob Earwig, and Miss Chapman as Miss Moonshine. The evening concluded with The Widow's Victim. Davenport had a good crowd at his benefit and the performances were warmly received.
Mi8chiefmaking opened the evening of April 23, 1860. Mrs. Wood was M'me Manette, Chapman was Nicolas, and Mrs. Seymour was Jaquette. Perfection preceded it with Davenport as Charles Paragon, Morris as Sir Lawrence Paragon, and Miss Denin as Kate O'Brien. A dance was performed by the Misses Gale, and the evening concluded with Boots at the Swan.

Mrs. Wood took another benefit on April 24, 1860. Planche's Pride of the Market opened the evening, with Davenport as Marquis de Volange, Chapman as Baron Troptard and Mrs. Wood as Marton, the Pride of the Market. A dance was performed by the Gale sisters and the evening concluded with Mi8chiefmaking.

During the next few days The Pride of the Market, The Sailor of France, Somebody Else, Woman and Artist, The Stage Struck Lawyers, and Po-ca-hon-tas were presented, some more than once. The Gale sisters danced, as usual.

Miss Susan Denin took a benefit on April 29, when The Lady of Lyons was presented. Davenport was Claude Melnotte, Leffingwell was Beauseant, Morris was Col. Damas, and Miss Denin was Pauline. A dance was done by the Misses Gale and the evening concluded with The Widow's Victim.

The Married Rake opened on the evening of April 30, 1860. Davenport was Frederick Flighty, and Miss Denin was Mrs. Trictrac. Planche's fairy extravaganza, Fortunio and His Seven Gifted Servants was then presented, with Mrs. Wood as Miss Myrtina, Miss Denin as The Fairy Favorable, and Owens as Emperor Matap. A dance was performed
between the pieces by the Misses Gale. *Fortunio* was repeated the next night, with Robert Macaire. In the latter, Davenport was Robert, Chapman was Jacques Strop, and Mrs. Seymour was Clementine.

A farewell benefit for Mrs. John Wood was held on May 2, 1860. Andy Blake opened the evening, with Mrs. Wood in the title role. A dance was performed by the Misses Gale. Mrs. John Wood appeared next as Apollo in three tableaux from *The Invisible Prince*. Jenny Lind was played, by request, as the concluding piece. Andy Blake was repeated on May 3. The Gales did a dance and *Fortunio* concluded the evening.

The summer season officially closed on May 4, 1860, with a repetition of *Fortunio* and *Somebody Else*.

A complimentary benefit was given Owens on May 5, 1860. Andy Blake opened the evening and was followed by *The Mummy*. Owens was Tobias Tramp, and Morton was Larry Bathushur. A grand march and chorus of the "Zouaves band for Dixie's" took place, in which Mrs. Wood, Davenport, and the entire company participated. The "nautical drama" *Spitfire* concluded the evening, with Owens as Tobias Shortcut, Davenport as Lieut. Seaworth and Miss Denin as Margaret. Owens' benefit was crowded to excess and the performances went off well. He was called before the curtain after *The Mummy* was presented and expressed his thanks for a prosperous season. He promised to prepare a good company for the next season. (*The Daily Picayune*, May 7, 1860)

There were no productions at the Varieties during the summer.

Owens spent the summer in Maryland:

After a vacation spent on his farm in Maryland, Owens set to work to prepare for the ensuing season at the Varieties. He
was resolved that it should be in no way inferior to its predecessor. He was extremely proud of his theater, and spent his own means freely in providing new carpets, etc., and in equipping the stage with appropriate scenery. Owens was a stout advocate of correct scenery and costumes, and all of his productions at the Varieties were in these respects as handsome as money could make them.\footnote{Ibid., p. 388.}

Summary of the 1859-1860 Season

John E. Owens was manager. The stock company, perhaps one of the largest in the history of the Varieties, included H. J. Wallack, W. W. Couldock, E. A. Sothern, H. B. Copland, W. A. Chapman, H. Bland, Leffingwell, T. E. Morris, Frank Rea, James Seymour, Briggs, T. B. McDonough, George Wallack, Charlotte Thompson, Sara Stevens, Polly Marshall, Miss Couldock, Mrs. W. A. Chapman, Mary Preston, Mrs. Frank Rea, and Mrs. James Seymour. Adeona and Hannah Gale were the featured dancers. Orchestra leader was Signor Carlo Patti and John R. Smith was scenic artist. W. B. Chippendale was treasurer.

The season opened in mid-November. The orchestra was featured perhaps more than before this season, in overtures and special music performed other than incidental to the standard comedies, farces, etc. presented. The Gales danced almost nightly. There were no "stars." Special productions were Dot, which had two runs, December 26, 1859 through January 29, 1860, and March 22 through April 1; Our American Cousin, January 30 through February 12 and The Avalanche, which ran
from March 12 through March 20.

There were fewer benefits than usual. The season ended about the first of April on a sad note. H. B. Copland, a member of the stock company, took offense at a remark made by John W. Overall in a review in the *True Delta*. Copland felt that the reference Overall had made to a lady in the stock company was in bad taste. There was a confrontation in a local saloon, pistols were drawn, and Copland was shot in the leg. It was amputated and Tetanus set in, resulting in death. Overall was arrested and tried and acquitted by reason of self-defense. The occurrence had a deeply depressing effect on the company.

There was a "summer season" beginning on April 2 and running through May 4. Under Owens, Mrs. John Wood, Susan Denin, C. H. Morton, Davenport, Leffingwell and Owens performed standard plays, with the Gale sisters doing dances. Carlo Patti was orchestra leader. There was no real summer season.

1860-1861 Season

In early September, 1860, Mr. Boulet was painting the ceiling of the Varieties, his subject being an original one, "The Power of Genius." It was described by the *Daily Picayune*:

... He represents Genius, surrounded by emblematical figures, symbolizing Comedy, Tragedy, Poetry, Music, &c., who, with eyes intent upon their leader and guide, are following the course he is taking in the empyrean, and pointing to them the way. The conceit is a very pretty one, and Mr. Boulet is working it up with his accustomed skill and ability.

The dome, of which this painting forms the centre, is surrounded
by a broad border of rich scroll work, to be finished in gold and white. In the four corners of the cornice, from which springs the arch sustaining the dome, are medallions, in the centre of each of which is a golden lyre. Around and in the border enclosing the group we have described are other medallions of arabesque work, in gold and white, four of which are so constructed, as, while conforming in appearance with the rest, to serve also as ventilators.

There is to be a new drop curtain, the interior of the house is to be newly painted, and some new scenery is to be added. The season will open early in November. (The Daily Picayune, September 2, 1860)

The 1860-61 dramatic season at the Varieties opened on November 19, 1860. The company included Owens as Lessee and Manager, George T. Collins as Acting Manager, Charles Bass as Stage Director, Eugene Fenellen as orchestra leader, Oscar F. Almy and Joseph A. Almy as scenic artists, C. Steelman as machinest and Alfred Howell as Costumer. The acting company included George Jordan, A. Davenport, Leffingwell, Mark Smith, Charles Bass, C. Thorne, Jr., John E. Owens, C. H. Morton, J. Biddles, W. H. Leighton, F. Maeder, G. W. Wallack, H. Hawk, F. Lanse, T. B. McDonough, Bruccianna, L. Sharp, Miss Charlotte Thompson, Miss Fanny Brown, Mrs. W. H. Leighton, Mrs. Anna Graham, Mrs. W. H. Chapman, Miss Biddles, Mrs. Leffingwell, Miss Preston, Miss Anderson, Mrs. Miller, Miss Howell, Mrs. Seymour, Mrs. Francis Brilliant and Mr. Paul Brilliant. Private boxes were four dollars to eight dollars, seats reserved during the day were one dollar, parquet and dress circle were seventy-five cents, Quadroon gallery was fifty cents, loges was fifty cents, colored gallery was twenty-five cents and white gallery was twenty-five cents. (The Daily Picayune, November 16, 1860)

The opening night's performances were School For Scandal, An
Object of Interest, and a "Grand Overture," played by Mr. Fenellen's orchestra. The following review appeared in The Daily Picayune the next day:

We were enabled to see only the last two acts of "School for Scandal" at the Varieties theatre, which opened its door for the season last night to a full and fashionable audience—... We found Mark Smith and Miss Thompson, as the Teazles, George Jordan and Leffingwell, as the Surfaces, Chas. Bass, as the Sir Oliver, M'mes Biddles and Chapman, and Messrs. Biddles and Davenport, representing the "Scandalous club," pretty Annie Graham as Maria, and Mr. Morton as Moses, acting excellently well....

Judging from what we saw of this performance, we should say that the elegant comedy of Sheridan has rarely had a better, or, at all events, a more satisfactory interpretation, than on this occasion.... We may be excused for specially instancing our old friend, Bass, who, as Sir Oliver Surface, last night, evinced the retention, in their full degree, of those fine artistic powers, which have ever vindicated his position as a first class actor of the good old school.

The afterpiece introduced to us Mr. Owens's new soubrette, Mrs. Leighton, in a most amusing character, a stage-struck chambermaid, ambitions of becoming a "hobjct hof hinteres." She certainly had her wish upon this occasion, for never have we witnessed a more palpable hit than Mrs. Leighton made, as Fanny Gribbles. She came upon the stage, she looked at her audience, and she conquered them in advance. (The Daily Picayune, November 21, 1860)

The orchestra opened the performance on November 20, 1860, with a "Grand Overture." The Lady of Lyons followed with Jordan as Claude Melnotte, Leffingwell as Mons. Beauseant, Davenport as Glavis, Mark Smith as Col. Damas, J. Biddles as Mons. Deschapelles, Miss Thompson as Pauline, Mrs. Chapman as M'ne Deschapelles and Mrs. Seymour as Widow Melnotte. The Brilliants did a pas de deux. There was another overture by the orchestra and the evening concluded with The Fool of the Family, which featured Mrs. Leighton singing a song.
and doing a dance as Betty Sanders. Doors were open at six-thirty and
the performances began at seven. Mr. Chippendale was the treasurer.

An overture opened the evening program again on November 21,
1860. Dreams of Delusion was presented, with George Jordan in his
original character of Sir Bernard Harleigh, George Wallack as Lord
Arthur Brandon, Mark Smith as Dr. Pungent, Davenport as Maunder, and
Miss Thompson as Lady Viola Harleigh. The orchestra played another
overture, which was followed by the farce An Object of Interest, fea­
turing Mrs. W. H. Leighton as Fanny Gribbles. The Brilliants did a
Spanish dance, "La Mantille." The evening concluded with The Fool of
the Family.

Speed the Plough was the opening production November 22, 1860.
Mark Smith was Sir Abel Handy, Jordan was Bob Handy, Charles Bass was
Farmer Ashfield, Davenport was Henry, Miss A. Graham was Miss Blandford,
Miss Thompson was Susan Ashfield, and Mrs. Chapman was Dame Ashfield.
A country dance was done by the characters during the play. A pas de
deux was then performed by the Brilliants, and the evening concluded
with An Object of Interest.

An overture, "La Marquise," preceded As You Like It on November
23, 1860. Jordan was Jacques, Bass was Touchstone, Mark Smith was Adam,
Davenport was Orlando, Leffingwell was Oliver, Miss Thompson was
Rosalind, Miss A. Graham was Celia and Mrs. Leighton was Audrey. A pas
deux was performed by the Brilliants and The Widow's Victim, with
Leffingwell doing imitations of actors as Jeremiah Clip, and Mrs.
Leighton as Jane Chatterly, concluded the evening.
Speed the Plough was repeated as the opener on November 24, 1860. Because of bad weather, many had not seen it when it was presented earlier in the week. Mlle Francis Brilliant did a dance called "La Tarentulla." The Widow's Victim concluded the evening.

A "Grand National Overture" opened the program on November 25, 1860. The Old Guard followed, with Mark Smith as Haversack, Leffingwell as Lord Beauville, Davenport as Henry, and Miss Fannie Brown as Melanie. The Brilliants then danced the "Polka National." An overture was played by the orchestra and the evening concluded with The Fool of the Family.

London Assurance was presented on November 26. Mr. Owens made his first appearance of the season, as Mark Meddle and Miss Fanny Brown made her second appearance in New Orleans as Grace Harkaway. Others in the cast were Mark Smith as Sir Harcourt Courtly, Davenport as Charles Courtly, Bass as Max Harkaway, Jordan as Dazzle, Biddles as Dolly Spanker, G. Wallack as Cool, Leighton as Solomon Issacs, Miss Thompson as Lady Gay Spanker and Mrs. Leighton as Pert. The Brilliants did a dance, which was followed by Peggy Green, with Mrs. Leighton and Davenport. London Assurance was said to have been less than adequately acted throughout. A detailed review was printed in The Daily Picayune:

Mr. Owens's excellent comedy company appeared, . . . in Dion Boucicaut's . . . "London Assurance." The cast was a very strong one, and those who, having any knowledge of the play, and any experience of the stage, went to see it, as thus cast, had a right to find it adequately performed throughout. As the event proved, such would have been disappointed, in some degree.

Mr. Jordan's Dazzle was, beyond compare, the best we have ever seen. It was far better than this excellent actor's personation of the character when he last played it here. And here we may
as well remark that the most creditable characteristic of Mr. Jordan, as an actor, is that he has always been an improving actor. He not only "takes no step backward," but we are sure to find him, year by year, making "each day a critic on the last," and whereonsoever it is possible, by dint of study and reflection, giving a more careful polish and finish to his personations. This is eminently the case with his Dazzle. We do not see how it could have been bettered.

Mr. Mark Smith's Sir Harcourt Courtly was a worthy pendant to Mr. Jordan's Dazzle. It was more easy, lubricous, and natural than Henry Placide's, which, taken all as one, was the best we have ever had; and there was this in Mr. Smith's Sir Harcourt, which most of its personators have not attained to, it was consistently sustained from beginning to end. The character, as drawn from life by the dramatist is never once lost sight of by Mr. Smith.

Mr. Owens's Mark Meddle we have no call to describe. It was Mr. Owens's Mark Meddle, as we all well remember it, losing none of the possible points of which it is susceptible, by any lack of the actor's care, watchfulness and ingenuity to give them all their practical effect and force. If the unintermitting laughter of the audience be a test of success, Mr. Owens made a most assured one in this character, or caricature, which ever the author intended it for.

Mr. Bass "made up" finely for the good old English squire, Max Harkaway, and, as a whole, sustained the character fittingly enough; but there were some lapses of memory as to the exact text; perhaps excusable under the circumstances of the presentation of the comedy, which detracted from its general excellence as an entire personation.

Mr. Davenport can play Charles Courtly, as the author meant the part to be played, but he did not do so on this occasion. In dress he was admirably accurate, and in the text he was perfect, but he greatly overacted the character. He played it as he plays Splash, in the farce, farcically. It was all very droll, certainly, and made people laugh. But it was just an impossible personation, viewed in its relation to the part it purported to interpret. In the lovemaking scene with Grace, can it be believed possible that such a style of addressing an educated young lady of the present day, would have produced, at her hands, any other conviction than that the speaker was turning her into ridicule?

Lady Gay Spanker had a fair, but by no means an adequate representation in Miss Charlotte Thompson; the fault being not any lack of a proper conception and appreciation of the character, and of the manner in which it should be performed, but a want
of those peculiarities in physique and style that are indispensable for its proper interpretation. But there were portions of Miss Thompson's personation which were among the best things we have seen her do... It will be seen that we think it no great defect in this pleasing actress that she is not quite equal to the impersonation of this part. She may see the time when it will be more within her grasp. At present, it is merely out of her line.

Grace, was prettily played by Miss Brown, who, however, might have been more perfect in the text. Mrs. Leighton's Pert was certainly pert enough, and was one of the best "little bits" in the whole performance.

The comedy was finely put upon the stage, all the appointments being of the most elaborate and showy kind. The audience was large and fashionable, the applause continuous, and on the whole the performance appeared to give general satisfaction. (The Daily Picayune, November 28, 1860)

The overture to Zampa opened the program on November 27, 1860. The Road to Ruin was then performed with Mark Smith as Mr. Dornton, Jordan as Henry Dornton, Owens as Mr. Silky, Charles Bass as Sulky, Davenport as Goldfinch, Biddles as Mr. Smith, Mrs. Chapman as Widow Warren, Miss Thompson as Sophia, and Mrs. Leighton as Jenny. The Brilliants did a "Russian Mazurka" and the farce The Windmill closed the evening. Owens was Sampson Low and Mrs. Leighton was Marian.

Dreams of Delusion was repeated after an overture by the orchestra on November 28, 1860. Another overture was played and the comedietta Living Too Fast followed, with Jordan as Mr. Charles Prudent, and Miss A. Graham as Julie. The "Russian Mazurka" was performed by the Brilliants and An Object of Interest concluded the evening.

The overture to Martha was played as the opening performance on November 29, 1860. Speed the Plough was repeated. The Brilliants did a dance called "Paquita." The Stage Struck Lawyers concluded the
evening with Morton as Mr. Hooker, Leffingwell as Tactic and Mrs. Leighton as Juliet.

The Marble Heart was played on November 30. Leffingwell was Georgias, Morton was Alcibiades, Jordan was Phides and Davenport was Diogenes, (in the dream). Real characters were Maeder as Lord Morton, Leffingwell as Viscount Chatau Margaux, Davenport as Ferdinand Volage, Jordan as Raphael, Wallack as Mons. Veaudore, Miss Thompson as M'me Marco, Miss A. Graham as Clementine and Mrs. W. A. Chapman as M'me Duchatlet. "Si J'etais Roi" was played by the orchestra preceding the play, and The Old Guard followed.

She Stoops to Conquer played for the first time of the season on December 3, 1860. Mark Smith was Old Hardcastle, Jordan was Young Marlow, Owens was Tony Lumpkin, Morton was Higgins, Davenport was Hastings, Miss Thompson was Miss Hardcastle, Miss Annie Graham was Miss Neville, and Mrs. Chapman was Mrs. Hardcastle. A dance was performed and the evening concluded with A Conjugal Lesson, with Owens as Simon Lullaby and Mrs. Leighton as Mrs. Lullaby.

Two plays very popular the season before were added to the repertoire on December 5, 1860. Married Life featured Messrs. Smith, Leffingwell, Jordan, Bass, Owens and Miss Thompson, Miss Graham, Miss Brown, Mrs. Biddles and Mrs. Chapman. The overture to Zampa opened the evening and it was concluded with The People's Lawyer, with Davenport as Robert Howard, Owens as Solon Shingle, his famous part, Leffingwell as Hugh Winslow, Morton as John Ellsley, Miss Preston as Mrs. Otis and Miss Anderson as Grace.
Po-ca-hon-tas returned to the stage of the Varieties for the first time since its success during the preceding summer season on December 8, 1860. Davenport, Mark Smith, Mrs. Leighton, Miss Fannie Brown, and M'lle Francis Brilliant sustained the principal parts. The Yankee Teamster (The People's Lawyer) opened the evening.

Playing With Fire, a "modern comedy" which had been playing the previous nine weeks at Wallack's Theatre in New York, was performed at the Varieties on December 10, 1860. It featured entirely new scenery, new carpeting and fine furniture and appointments. The entire strength of the company participated. It was repeated on December 11. In the cast were Jordan as Dr. Savage, Mark Smith as Uncle Timothy, Davenport as Pinchback, his original character, Leffingwell as Hubert Waverly, Mrs. Leighton as Mrs. Dr. Savage, Miss Thompson as Mrs. Waverly, Mrs. Chapman as Widow Crabstick and Miss Fannie Brown as Miss Perkins. Playing With Fire continued to run from December 12 through December 15, with the performance of "Espagnola La Manola," a dance by the Bruniers. The Daily Picayune reviewer found that the Varieties production of Playing With Fire was better cast than that of Wallack's Theatre.

Other performances given during the first two weeks of December were The Marble Heart, The Stage Struck Lawyer, School For Scandal, Living Too Fast, She Stoops to Conquer, The Fool of the Family, and The Windmill. These were usually accompanied by a selection by the orchestra and a dance by the Bruniers. Selections from the repertoire such as Po-ca-hon-tas, Married Life, The Yankee Teamster, London Assurance,
All That Glitters is Not Gold and The Road to Ruin were continued during the next week.

A play new to the repertoire was The Revolution of 1795, introduced on December 23, 1860. In it were Mark Smith, Davenport, Owens, and Miss Chapman. "La Marseillaise" was sung by Mark Smith and the cast. Robert Macaire followed, and An Object of Interest concluded the evening.

Another new piece followed on the next evening. The Romance of a Poor Young Man was played for the first time in New Orleans on December 24, 1860. It ran approximately two weeks. The play contained a prologue, five acts, and seven tableaux. There was incidental music, entirely new scenery, correct costumes and appropriate furniture and appointments. Featured in the cast were Messrs. Jordan, Smith, Davenport, Leffingwell, Miss Thompson, Miss Graham, Mrs. Chapman, Mrs. Leighton, and Mrs. Preston. The production was considered well done and a success in general.

Dot began a run on January 7, 1861, which lasted through the 23rd. (The New Orleans Daily Crescent, January 7-8, 1861) It was accompanied by such pieces as Sarah's Young Man, An Object of Interest, The Stage Struck Lawyer, The Widow's Victim, The Old Soldier, Po-ca-hon-tas, and Mr. and Mrs. Peter White. Large houses attended and it was considered to have gone off perfectly. All the theatres in New Orleans, despite the weather and unsettled political climate, were well attended at the beginning of the year.

During the last week of January Speed the Plough, John Dobbs,
Playing With Fire, The Romance of a Poor Young Man, Mr. and Mrs. Peter White and Dot were repeated.

George Jordan took a benefit on January 30, 1861. Wild Oats opened the evening with Jordan as Rover, Mark Smith as George Thunder, Leffingwell as John Dory, Bass as Ephriam Smooth, Miss Thompson as Lady Amaranth and Mrs. Leighton as Jenny Gammer. The Brilliants did a Mazurka and the evening concluded with Turning the Tables, with Owens as Jack Humphries, Jordan as Jerry Bumps, Mrs. Leighton as Patty Larkins and Mrs. Chapman as Mrs. Humphries. The benefit was a grand success, the house being filled. Some of the performances were good, others were not. It was described in The Daily Picayune:

...Mr. Jordan gave an adequate impersonation of "the strolling gentleman," and left the most exigent critic nothing to sigh for... he was, as he ever is in serious scenes, feeling and impressive.

Miss Charlotte Thompson has a good enough idea of the character of Lady Amaranth, and would play it as well as she seems to know it should be played, if she would but throw into the impersonation some more life, nature, spirit, reality; if she would declaim the language in tones less lachrymose, and vary a certain chronic immobility of face which seems to be growing on her, and detracts from the effect of her acting...

Mr. Bass's Ephriam Smooth was not at all the character drawn by the dramatist... If Mr. Bass were not a genuine, sterling actor of the good old school, we would not have deemed it our duty to make these strictures upon his acting. As it is, we doubt not that upon reflection he will acknowledge their justice.

Mr. Mark Smith gave a good, full, broad, and satisfactory personation of that well known stage property part, the old gentleman of English comedy... Mr. Smith can do, and do well, better things than Sir George Thunder, and yet we do not see how Sir George could have a better personator.

Mr. Leffingwell was a capital John Dory. The make-up, face, figure, action, and voice were all appropriate and illustrative...

Mrs. Leighton as Jenny Gammon, was, as she always is, fully up to the Soubrette mark. Mr. T. Edwin came upon the stage as Trap, the "property man" of the theatre, and was
received with the most hilarious demonstration—everybody
thinking he was John Owens; and indeed, the likeness was very
striking—fraternally so!

At the close, Mr. Jordan was called before the curtain,
received with enthusiastic applause, made a brief and modest
speech, by way of acknowledgement, and then retired to dress
for the afterpiece.

This was the droll farce of "Turning the Tables," in which Mr.
Owens was irresistibly funny as Jack Humphreys and Capt. Jacko,
Mr. T. Edwin (what a likeness to Jack Humphreys) sufficiently
sententious as Tom Thornton, Mrs. Leighton most amusingly
stupid and simple as Patty Larkins, Miss Anderson pretty and
sentimental enough as Miss Knibbs, and Mr. Jordan as Jeremiah
Bumps "turning the tables" on them all with great gusto and
perfection. (The Daily Picayune, February 1, 1861)

Dot and Po-ca-hon-tas were repeated on February 1, 1861.

Mark Smith took a benefit on February 2. The Rivals was pre-
seved with Smith as Sir Anthony Absolute, Jordan as Captain Absolute,
Davenport as Sir Lucious O'Trigger, Leffingwell as Faulkland, Owens
as Bob Acres, Mrs. Chapman as Mrs. Malaprop, Miss A. Graham as Julia
Neville, Miss Thompson as Lydia Languish and Mrs. Leighton as Lucy.
A dance was performed by the Brilliants and Nine Points of the Law
was presented featuring Smith, Leffingwell, Davenport, Miss Thompson
and Miss Fannie Brown.

During the next two weeks plays such as Dreams of Delusion,
The Conjugal Lesson, The Fool of the Family, The Romance of a Poor
Young Man, Wild Oats, Sarah's Young Man, The Rivals, The Bengal Tiger,
Nine Points of the Law, Turning the Tables, The Country Squire, Leap
Year, Dot, Po-ca-hon-tas, Married Life, and Our American Cousin, which
featured Owens as Asa Trenchard, Davenport as Lord Dundreary,
Leffingwell as Abel Murcott, Miss Thompson as Florence Trenchard, Mrs.
Chapman as Mrs. Mountchestington, and Miss Annie Graham as Mary
Meredith, were performed. The Brilliants often danced.

Mr. Davenport took a benefit on February 11, 1861. Leap Year featured Owens, Smith, Davenport, Mrs. Leighton, Miss Godhard and Mrs. Chapman. Miss Brilliant did a dance. The evening began with The Morning Call, with Jordan and Miss Thompson. Another popular farce concluded the evening.

The Mystik Krewe of Comus used the Varieties for its festivities on February 12, 1861. (The Daily Picayune, February 12, 1861)

The Varieties was dark on February 17 in preparation for the production on February 18 of the Scottish drama Jeanie Deans or The Heart of Midlothian, its first performance in New Orleans. An adaptation of the Sir Walter Scott novel, by Boucicault, it featured twelve new scenes, painted by Mr. Almy, correct costumes and characteristic music. It was described by The Daily Picayune as "... the most successful drama ever presented to a New Orleans public." ... 10

The cast was as follows: Charles Bass was Daniel Deans, A. H. Davenport was Geordie Robertson, Mark Smith was Duke of Argyle, Leffingwell was Ratcliffe, George Jordan was Fairbrother, Charles Morton was Laird O'Dumbiedikes, Annie Graham was Queen Caroline, Charlotte Thompson was Jeanie Deans, Fannie Brown was Effie, Mrs. Chapman was Meg Murdockson, and Mrs. Leighton was Madge Wildfire. 11

A striking feature of the play was a scene called "The Storming of the

10 Ibid., p. 390.
11 Ibid., pp. 389-90.
Tolbooth," in which one hundred "auxiliaries" were used. Jeanie Deans ran through March 12, 1861, with dances by the Brilliants and such plays as The Widow's Victim, The Clockmaker's Hat, Rendezvous, Nipped in the Bud, A Kiss in the Dark, Thirty-three Next Birthday, The Two Buzzards, Sarah's Young Man, Mr. and Mrs. Peter White, Slasher and Crasher, and The Serious Family, some repeated several times.

Plays continued to be introduced into the repertoire. Mrs. Leighton took a benefit on March 16, when Delicate Ground was played, with Jordan as Sangfroid, Davenport as Alphonso and Miss Thompson as Pauline. Then came Paul Pry, with Owens in the title role, Mark Smith as Col. Hardy, Davenport as Harry Stanley, Mrs. Chapman as Mrs. Subtle, Miss Brown as Eliza and Mrs. Leighton as Phoebe. A dance was done by the Brilliants and Sketches in India brought the evening to a close. Mark Smith was Sir Matthew Scraggs, Chippendale, (a rare appearance) was Glorieux, Mrs. Chapman was Lady Scraggs, and Mrs. Leighton was Sally Scraggs. The bill was repeated on the next evening.

Another new play, called The Wife's Secret, began a run on March 18. Jordan was Walter Amyott, Davenport was Lord Arden, Charles Bass was Jabez Sneed, Morton was Brouillard, Miss Brown was Page, Miss Thompson was Mrs. Amyott, and Mrs. Leighton was Maud. The play ran through March 24, with a dance by Miss Brilliant nightly, and such pieces as The Happiest Day of My Life, The Omnibus, La Vielle Garde and Sketches in India, some repeated. The Wife's Secret was considered well acted and well put on the stage.

Twelfth Night was performed on March 25, 1861. Leffingwell was
Duke Orsino, Bass was Sir Toby Belch, Owens was Sir Andrew Aguecheek, Jordan was Malvolio, Mark Smith was the Clown, Davenport was Sebastian, Charles Morton was Roberto, Miss Annie Graham was Olivia, Miss Thompson was Viola and Mrs. Leighton was Maria. It was repeated on the next evening, with a dance, "La Manola" by the Brilliants, and The Fool of the Family. The second night's performance of Twelfth Night went better than the first:

The performance of Shakespeare's "Twelfth Night," ... at the Varieties theatre, was a great improvement upon that of the night before, in many noticeable and important respects. ... Miss Charlotte Thompson threw much more vigor and esprit into her personation of Viola, Mr. Jordan, while he acted the part of Malvolio much more appreciatively, also looked the character much more accurately, Mr. Bass was more unctuous as Sir Toby, and Miss Annie Graham was somewhat less cold and constrained as Olivia. We also noticed some additional points for commendation, in the admirable personation of Feste, the clown, by Mr. Smith. The Sir Andrew Aguecheek of Mr. Owens, is the foolish knight to the life. (The Daily Picayune, March 28, 1861)

Miss Francis Brilliant took a benefit on March 27, 1861. Faint Heart Never Won Fair Lady opened the evening with Miss Francis Brilliant as King Charles of Spain, Davenport as Ruy Gomez, Morton as Marquis de Santa Cruz, Miss Thompson as Duchess de Torrenueva and Mrs. Chapman as Donna Leonora. Miss L. Creed danced "La Cracovienne," after which was performed a "Grand pas de Masque," with variations of the Carnival of Venice, by the Brilliants. Dot concluded the evening.

Jeanie Deans was repeated for two nights, along with Slasher and Crasher and a dance by the Brilliants.

Charles Bass took a benefit on March 30, on which occasion The Merry Wives of Windsor opened the evening. Bass was Falstaff, Mark
Smith was Justice Shallow, Owens was Slender, Jordan was Master Ford, Leffingwell was Master Page, Miss Thompson was Mistress Ford, Mrs. Leighton was Mistress Page, Miss Brown was Anne Page, and Mrs. Chapman was Dame Quickly. The Brilliants did a "Polka Nationale" and the evening concluded with The Last Man, featuring Bass as Geoffry Dale, the last man. Bass had a crowded house and the performances went off smoothly. (The Daily Picayune, April 2, 1861)

The Merry Wives of Windsor was repeated on March 31, 1861. Miss Brilliant danced "La Mandrilena" and the evening concluded with The Last Man.

Twelfth Night was performed on April 1. The Brilliants danced "La Manola," and the evening concluded with John Dobbs, with Owens as Paternoster and Davenport as John Dobbs. Twelfth Night was repeated on April 2, with the Brilliants dancing "La Tyrolienne" and the evening concluding with The Bengal Tiger, with Bass as Paul Pagoda, T. Edwin as David, Miss Annie Graham as Miss Henderson and Mrs. Chapman as Mrs. Yellowleaf.

Referring to the recent Shakespearean productions at the Varieties, the critic for The Daily Picayune stated:

Shakespeare has made a very successful stand at this favorite theatre, and seems to bid fair to sustain it. The production, in one week, of two such comedies as "Twelfth Night" and "Merry Wives of Windsor," with such a cast, and with such eclat, is a fact highly creditable to the management, the company and the public. We know of no corps dramatique in the country which can play these comedies so adequately as that now at the Varieties.

The Victims was played on April 3, 1861. The Brilliants danced "La Mantille," which was followed by Nine Points of The Law.
The Serious Family was performed on April 4, 1861. Jordan was Captain Murphy Maguire, Davenport was Charles Torrens, Owens was Aminidab Sleek, Miss Thompson was Widow Ormsby Delmaine, Mrs. Chapman was Lady Creamly, Miss Annie Graham was Mrs. Charles Torrens, and Miss Fanny Brown was Emma Torrens. Po-ca-hon-tas concluded the evening with Davenport as Captain John Smith, Leffingwell as Myheer Rolff, Mark Smith as Pow-ha-tan, Mrs. Leighton as Po-ca-hon-tas, Miss Brown as Poo-tee-pet, and Mrs. Chapman as Wei-che-ven-da.

Jeanie Deans was revived on April 5. Miss Brilliant danced "La Mauresque" and the evening concluded with Sarah's Young Man.

Owens took a benefit on April 6, 1861. Comedy of Errors was presented, with Owens as Dromio of Syracuse, T. Edwin as Dromio of Ephesus, Jordan as Antipholis of Syracuse, and Leffingwell as Antipholis of Ephesus, Morton as Duke of Ephesus, Leighton as Aegeon, Mrs. Chapman as Abbess, Miss Thompson as Adriana, Miss Annie Graham as Lucina and Mrs. Seymour as Lubia. A melange of singing and dancing took place during the evening, including "Laughing Song" by Mrs. Leighton, and "Simon the Cellerar" by Smith. The Militia Training was then presented, with Owens as Captain Pluck and Leffingwell as Hateful W. Perkins. The Brilliants did a "Polka Nationale." The evening concluded with The Live Indian, with Owens as Tim Jones, Owens as Miss Furbelow, Owens as Whiskeedrunkum, and Mrs. Leighton as Julia. Owens had the largest receipts since the Varieties was built. After Comedy of Errors he was called before the curtain and made a speech of thanks. Then his brother, Edwin T. Owens, who played a Dromio, was called upon and came
before the curtain and made a little speech, speaking of himself in the third person and announced the summer season. (The Daily Picayune, April 8, 1861)

*Comedy of Errors, Delicate Ground, "Pas du Masque"* by the Brilliants and *The Live Indian* were performed on April 7, 1861, the last night of the regular season. A summer season began April 8, with Owens as Manager, Bass as stage manager and George T. Collins as acting manager. *The Romance of a Poor Young Man* was played that night, with the same cast as in the regular season. Doors opened at quarter to seven and the performances began at quarter past seven.

*Playing With Fire* was performed on the next night, with Jordan as Dr. Savage, Mark Smith as Uncle Timothy, Davenport as Pinchback, Leffingwell as Herbert Waverly, Miss Annie Graham as Mrs. Herbert Waverly, Mrs. Leighton as Mrs. D. Savage, Mrs. Chapman as Widow Crabstick, Mrs. Seymour as Perkins and Miss Anderson as Mary Ann. For this performance, doors opened at six-thirty, and the performance began at seven.

A play new to the repertoire, *King Henry the Fourth* was performed on April 10, 1861. W. H. Leighton was King Henry IV, Jordan was Henry, Prince of Wales, Morton was Earl of Worcester, Leffingwell was Hotspur, Charles Bass was Falstaff, Owens was First Carrier, Mark Smith was Second Carrier, Davenport was Poins, T. Edwin was Bardolph, Miss Thompson was Lady Percy and Mrs. Chapman was Hostess. It was repeated on the next evening.

*She Stoops to Conquer* was presented on April 12. Lance was Sir
Charles Marlow, Mark Smith was Hardcastle, Jordan was Young Marlow, Owens was Tony Lumpkin, Davenport was Hastings, T. Edwin was Diggory, Morton was Mat Muggins, Miss Thompson was Miss Hardcastle and Mrs. Seymour was Dolly. Miss Brilliant did a "Pas de Nymph." The evening concluded with The Fool of the Family, with Mrs. Leighton as Betsy.

George Jordan took a benefit on April 13. John Bull was presented with Jordan as Honorable Tom Shuffleton, Leighton as Sir Simon Rochdale, Maeder as Frank Rochdale, Bass as Job Thornberry, G. Wallack as John Barr, Morton as Dennis Brulgruddery, T. Edwin as Dan, Miss Thompson as Lady Caroline Barymore, Miss Annie Graham as Mary Thornberry, and Mrs. Chapman as Mrs. Brulgruddery. Miss Brilliant did "L'Andalouse." The evening was concluded with The Maid of Munster, with Mark Smith as Sir Lawrence Paragon, Jordan as Charles Paragon, Owens as Sam, Miss Thompson as Kate O'Brien and Mrs. Leighton as Susan. John Bull and Miss Brilliant's "L'Andalouse" were repeated on April 14. Sketches in India closed the evening.

The Heir at Law was presented on April 15, 1861. Mark Smith was Lord Duberly, Jordan was Dick, Owens was Dr. Pangloss, Leighton was Mr. Steadfast, Davenport was Zekiel Homespun, Morton was Henrick, Miss Thompson was Cicely Homespun, Miss Annie Graham was Caroline Dormer, and Mrs. Chapman was Lady Duberly. Miss Brilliant did a dance called "La Madrilena," and the evening closed with Sketches in India.

The Lady of Lyons opened on the evening of April 16, 1861. Leighton was Beauseant and Morton was Mons. Deschapelles. Others in the cast were as it was performed earlier in the season. Miss...
Brilliant did a dance called "El Ole Pas Espagnole." Poor Pillicoddy concluded the evening, with Owens as Pillicoddy, Morton as O'Scuttle, Mrs. Seymour as Mrs. Pillicoddy, Mrs. Chapman as Mrs. O'Scuttle and Mrs. Leighton as Sarah Blunt.

Chippendale, treasurer, took a benefit on April 17, 1861. The Honeymoon was presented, with Davenport as Duke Aranza, Jordan as Rolando, Owens as Jacques, the Mock Duke, Chippendale as Lopez, Morton as Balthazar, Miss Thompson as Juliana, Mrs. Leighton as Volante, and Mrs. Chippendale as Zamora. "La Sicillienne" was danced by Miss Brilliant and the evening concluded with Phenomenon in a Smock Frock, with Smith as Sowerby and Mrs. Leighton as Betsy Chirrup. The benefit brought only a fair house:

There was a good house, though by no means so large as the occasion merited, . . . for the benefit of the worthy Treasurer, Mr. Chippendale. "The Honeymoon" of Tobin, or, more properly speaking, fragments and inconsecutive scenes of that fine comedy, went off very smoothly, and, upon the whole, satisfactorily. Mr. Davenport made a very pleasing Aranza, and Miss Thompson played Juliana very nicely. Mr. Jordan made more than is usually made of Rolando; Mr. Owens was, of course, very funny as the Mock Duke; and Mrs. Leighton gave scarcely life enough to the part of Volante. Mrs. Chippendale, whom playgoers will remember as a very promising young actress, when Miss Schoolcraft, at the St. Charles theatre, played the boy and girl part of Zamora quite agreeably. She was greeted with many tokens of favor by the audience, and was the recipient of a whole forest of flowers. Mr. Chippendale played his single scene, as Lopez, with the Duke and Juliana, very well. The farce of "A Phenomenon in a Smock Frock" followed, and dragged, for lack of sufficient study.

The Rivals was presented on April 19, 1861. Mr. Leighton was Faulkland, Mr. T. Edwin was David, Miss Annie Graham was Julia Neville and Mrs. Leighton was Lucy. The rest of the cast was the same as an earlier production of the season. Miss Brilliant danced the "Sailor's
Hornpipe." *Rendezvous* concluded the evening.

*Dreams of Delusion* opened on the evening of April 20, 1861. Jordan was Sir Bernard Harleigh, Mark Smith was Dr. Pungent, Davenport was Maunder, Miss Thompson was Lady Viola Harleigh, and Miss Annie Graham was Anabel. Miss Brilliant danced the "Sailor's Hornpipe," and *The Honeymoon* closed the evening.

*The Lady of Lyons* opened on the evening of April 21, 1861. Miss Brilliant danced "El Ole Pas Espagnole" and *The Fool of the Family* closed the evening.

Buckstone's *Victorine or I'll Sleep on It* was played for the first time in many years in New Orleans, at the Varieties Theatre on April 22, 1861. It was repeated on April 23, with Jordan as Caesar Chanteloupe, Davenport as Alexandre, Mark Smith as Mr. Bonassus, T. Edwin as Blaise, Maeder as Michael, Miss Thompson as Victorine, and Mrs. Chapman as Mrs. Bonassus. Miss Brilliant did a dance and *The Secret* closed the evening, with George Holland. *Victorine* was beautifully put on the stage and charmingly acted. It was repeated April 24, along with Miss Brilliant's "La Cracovienne." Holland appeared in *The Hole in the Wall*, during which he sang a song.

*Bob Nettles* was presented on April 25, 1861. Mrs. Leighton was Bob Nettles, Mark Smith was Monsieur Tourbillon, and George Holland was Waddilove. *Perfection* followed with Jordan, Owens, Mark Smith and Miss Thompson. Miss Brilliant did a "Butterfly Dance," and the evening closed with *Family Jars*, with Holland as Delph and Mrs. Leighton as Giddy Larragan.
Victorine was repeated on April 26. Miss Brilliant danced "La Redowa" and Family Jars concluded the evening.

Mark Smith's benefit was scheduled on April 27, 1861. Sweethearts and Wives was played. Smith was Admiral Franklin, Owens was Billy Lackaday, and Miss Thompson was Eugenia. Living Too Fast followed, with Jordan as Charles Prudent, Miss Annie Graham as Julia, and Miss Wallace as Mary. Po-ca-hon-tas closed the evening with Davenport as Captain John Smith, Leffingwell as Myheer Rolff, Mark Smith as Pow-ha-tan, Mrs. Leighton as Po-ca-hon-tas, Miss Brown as Poo-tee-pet and Mrs. Chapman as Wei-che-ven-da.

Repeat performances on April 28 were Bob Nettles, Living Too Fast, and Po-ca-hon-tas.

Nicholas Nickleby was presented on April 29, 1861. Leighton was Ralph Nickleby, Davenport was Nicholas Nickleby, Jordan was Mantilini, Owens was Old Squeers, Mark Smith was John Browdie, Miss Thompson was Smike and Mrs. Leighton was Miss Squeers. Po-ca-hon-tas concluded the evening.

The Victims opened on the evening of April 30, on the occasion of George Holland's benefit. Jordan was Mr. Merryweather, Mark Smith was Rowley, Davenport was Mr. Fitzherbert, Owens was Mr. Joshua Butterby, Morton was Curdel, T. Edwin was Mr. Muddlemist, Holland was Mr. Cartuttle, Miss Thompson was Mrs. Merryweather, Mrs. Chapman was Mrs. Crane, and Miss Annie Graham was Mrs. Fitzherbert. Miss Brilliant did her "Butterfly Dance." Holland sang the comic song "Miss Drizzle," in which he did his famous barn-yard imitations. Cousin Joe concluded the
evening, with Holland as Cousin Joe and Mrs. Leighton as Margery. Holland had a good turnout for his benefit, considering the lateness of the season and the excitement of the times. The entertainments went off well.

**Nicholas Nickleby** was repeated on May 1, 1861. Miss Brilliant did "La Redowa" and *Sweethearts and Wives* concluded the evening.

Miss Charlotte Thompson took a benefit on May 2, 1861. *She Stoops to Conquer* was played, with Mark Smith as Hardcastle, Jordan as Young Marlow, Owens as Tony Lumpkin, Davenport as Hastings and Miss Thompson as Miss Hardcastle. Miss Brilliant did "La Andalouse" and the evening concluded with Mrs. Leighton in *The Fool of the Family*.

Davenport took a benefit on May 3, 1861. *The Heir at Law* was presented. *The Eton Boy* concluded the evening, with Davenport as Captain Popham and Mrs. Leighton as Fanny.

**London Assurance** was performed on May 4, 1861. Mark Smith was Sir Harcourt Courtly, Jordan was Dazzle, Davenport was Charles Courtly, Owens was Mark Meddle, Miss Charlotte Thompson was Lady Gay Spanker and Mrs. Leighton was Pert. *The Eton Boy* concluded the evening.

Mrs. Leighton took a benefit on May 5, 1861. *Cousin Cherry* opened the evening with Morton as Thomas Primrose, Mrs. Leighton as Cousin Cherry and Miss Anderson as Elinor. Miss Brilliant danced the "Sailor's Hornpipe." *Victorine* concluded the evening.

Owens was given a benefit on May 6, 1861. He played Jerry Ominous in *The Thumping Legacy*, and Spruggins in *Forty Winks*. P.P., or *The Man and The Tiger* was also given. Considering the war situation
and the lateness of the season, Owens had a good turnout for his bene-
fit, the last of the season. The pieces went off satisfactorily and
Owens made a speech of thanks when called before the curtain. He had
provided a good season.

Owens' sympathies were with the South but he did not feel
called upon to take arms on that side. Not wanting to remain in the
South, he decided to forfeit the remaining two years of his lease.
He abandoned the scenery, costumes, and fittings, even those he had
paid for himself.\textsuperscript{12}

The Varieties remained closed during the 1861-62 season,\textsuperscript{13}
due to the Civil War.

\textbf{Summary of the 1860-1861 Season}

The 1860-1861 season opened on November 19 with John Owens
as manager. Among the large stock company were Owens, Charles Bass,
George Jordan, A. H. Davenport, Leffingwell, Mark Smith, C. Thorne,
Jr., C. H. Morton, W. H. Leighton, G. W. Wallack, T. B. McDonough,
Charlotte Thompson, Fanny Brown, Mrs. W. H. Leighton, Mrs. Anna Graham,
Mrs. W. H. Chapman, Mrs. Leffingwell, and Mrs. Seymour. Francis and
Paul Brilliant were engaged as featured dancers. Eugene Fenellen was
orchestra leader, Oscar and Joseph Almy were scenic artists and
Chippendale was treasurer.

\textsuperscript{12}\textit{Ibid.}, p. 391.

\textsuperscript{13}\textit{Ibid.}
The orchestra was strongly emphasized this season in overtures and special music. Outstanding performances among the standard comedies and farces were *The Romance of a Poor Young Man*, which ran from December 24 through January 6, *Dot*, which ran from January 7 through January 23, and *Jeanie Deans or The Heart of the Midlothian*, which ran from February 18 through March 12. More Shakespearean plays than usual were presented. A smaller number of benefits were given. The season closed on April 7.

A "summer season" began on April 8 with the same company. This lasted through the first week of May. Though Owens' sympathies were with the South he did not wish to remain or to take arms and thus left New Orleans, forfeiting the remaining two years of his contract. The Varieties remained dark for the 1861-1862 season.

1862-1863 Season

The Varieties Theatre remained dark until November 8, 1862, when the Christie's Minstrels of New Orleans began an engagement. They performed songs, dances, burlesques and witticisms. Performances continued through November 15, when the troupe's name became the Christie's Minstrels and Pantomime Troupe.

Notices in *The Daily Picayune* pointed out that there were to be no performances on Sunday but according to the advertisement section of the November 16, 1862 issue, a special feature of that evening, a Sunday, was a great trapeze feat performed by Davis. The conclusion of the evening was to be written by the "Black Gnome" with the "magic pen."
During the second week of the engagement, The Christie's Minstrels and Pantomime Troupe reduced prices of admission to fifty cents and twenty-five cents for the gallery. The Daily Picayune reviewer felt it was a good idea for the manager to do so and also felt that it would be good to open the doors earlier and to start at seven promptly. The troupe continued to perform at the Varieties till the end of November. A special performance was held at noon on November 22 for the ladies and children. Towards the end of the run, crowds were enticed to the theatre by the following:

Fun, fast and furious, will flow through the Varieties tonight. It is expected that the Black Gnome will pitch into the African Giant, and that a fairy, in the similitude of Miss Elmore, will perform the Wire Dance. There will also be lots of songs and other novelties. The Black Gnome appears by particular request.

Other attractions of the troupe were the "... Stage-Struck Niggers and the Hungarian Warblers. ..." The troupe planned to go on to Havana.

The regular dramatic season opened at the Varieties on December 1, 1862. It was the first of the New Orleans theatres to open again after a year's lapse in operation, due to the Civil War. Lewis Baker was manager, his first experience with theatre in New Orleans. He was also a member of the dramatic company, as were the following: George Ryer, first appearance in New Orleans; Vining Bowers, first appearance in New Orleans in four years; L. F. Rand, first appearance in New Orleans; Messrs. Gobay, Pratt, Cheevers, D. Williams, Mrs. Alexina Fisher Baker, her first appearance in New Orleans; Mrs. W. C. Gladstane, first appearance in New Orleans in four years; Miss
Angela Sefton, first appearance in years; Mrs. Preston, first appearance in years; Mrs. Chippendale and Miss De Forest. The first presentation of the evening was *Nine Points of the Law*, with Mrs. Gladstane as Widow Smylie, George Ryer as Joseph Ironside, Lewis Baker as Rodomont Rollingstone, L. F. Rand as Cunningame, Mrs. Chippendale as Katie Mapleson, Mrs. Preston as Sarah Jane and Gobay as John Britton. Mr. Greuelling led the orchestra in an Overture. *The Loan of a Lover* was then presented with Mrs. Alexina Fisher Baker as Gertrude, Vining Bowers as Peter Spyke, L. F. Rand as Captain Amersfort, Mrs. Chippendale as Ernestine, Pratt as Old Swyzel, and Cheevers as Delve. The evening concluded with the burletta *The First Night, or the Debutante*. Miss Angela Sefton was Emile Antoinette Rose, Lewis Baker was Dufard, Mrs. Preston was Miss Arabella Fitzsimmons, Ryer was Timothy Flat, Rand was Hon. Bertie Fitzdangle, Gobay was Hyacinth Parnassus, Pratt was Vamps, and Cheevers was Call-boy.

Prices of admission were: private boxes, four dollars to eight dollars according to location; parquet and dress circle, seventy-five cents; family circle, quadroon gallery, loges, fifty cents. Colored and white galleries were twenty-five cents and there was no extra charge for reserved seats. The doors were open at seven and the performances began at seven-thirty. Opera glasses could be rented in the dress circle lobby.

The audience was the largest at any opening night in New Orleans at any theatre. The amusements pleased the audience, which warmly welcomed newcomer and old-timer alike.
The performances on December 2, 1862, began with *The Lady of Lyons*, with Mrs. Baker as Pauline, Baker as Claude Melnotte, Bowers as Glavis, and Ryer as Col. Damas. The evening concluded with *Our Country Cousin*, with Mrs. Gladstane as Margery, Bowers as Cousin Joe and Rand as Sir M. Evergreen.

*The Hunchback* was produced December 3. Principal characters were sustained by Mrs. Gladstane, Mrs. Baker, Baker, Ryer, Bowers and Rand. *The Loan of a Lover* concluded the evening.

*Giralda* was brought out on December 4, 1862. It had been performed in Europe and America with great success. Mrs. Baker had the title role, Bowers was Gil, Baker was Philip, King of Arragon, Ryer was Don Japhet Della Tromba, and Rand was Don Manuel. The evening began with *Nine Points of the Law*. This bill was repeated the next night.

*The Stranger* walked the boards of the Varieties Theatre on December 6. Mrs. Gladstane was Mrs. Haller, Baker was the Stranger, Ryer was Old Solomon and Bowers was Peter. *Giralda* concluded the evening. A review appeared the next day in *The Daily Picayune*:

The audience at the Varieties last night was not large, but larger than we expected, seeing that piece of mawkish sentimentality, the play of "The Stranger," was announced for performance. To see it once, in our opinion, is more than enough for any one. We hope we shall never see it more. It should be banished from the stage. It gives one a fit of the blues, and, in these times, that is piling on the agony rather too strong. We said some days ago that with judicious choice of plays, good acting, and efficient management, the Varieties company might reckon on a successful season, and we suggested that in the production of elegant and sparkling comedies, amusing burlettas and laughter-provoking farces the manager would surely hit the popular taste. We need not say to the manager that the choice of "The Stranger" for representation was not judicious. He will hardly repeat the experiment—at least, if he be wise, he will not.
Mrs. Gladstane as "Mrs. Haller," Mr. Baker, as the "Stranger," and Mr. Ryer as "Old Solomon," as usual, played well, and the lady and the manager, especially, showed their versatility by the excellent manner in which they sustained the principal parts. The play, such as it is, was really well performed throughout.

"Giralda" was again repeated, and went off quite as well as on the two previous occasions.

The Serious Family was performed on December 7. Mrs. Baker was Mrs. Ormsby Delmaine, Mrs. Gladstane was Mrs. Charles Torrens, Bowers was Aminidab Sleek and Baker was Captain Murphy Maguire. The evening concluded with The Wandering Minstrels, during which "Vilikins and His Dinah" was sung.

The Hunchback was repeated on December 8 by popular request.

An original play based on Dickens' novel, David Copperfield, was performed on December 10, 1862. Entitled Micawber or Waiting for Something to Turn Up, the cast included Baker as Wilkins Micawber, Esq., Bowers as Uriah Heap, Ryer as Mr. Dick, Rand as Waddles, and Mrs. Baker as David Copperfield. It was repeated on the next evening.

Paul Pry was performed for the first time of the season on December 12, 1862. Bowers was Paul Pry. Ryer was Col. Hardy, Mrs. Gladstane was Harry Stanley, and Mrs. Baker was Phoebe. The evening concluded with The First Night. It was promised in the advertisement in The Daily Picayune that the theatre would be kept comfortably warm.

Married Life opened on the evening of December 13. In the cast were Mrs. Gladstane, Mrs. Baker, Mrs. Preston, Mrs. Chippendale, Miss Sefton, Baker, Bowers, Ryer, Rand and Gobay. Slasher and Crasher concluded the evening with Bowers as Slasher. These two pieces were reviewed in The Daily Picayune the next day thusly:
"Married Life" was exhibited to the life by Mr. and Mrs. Samuel Coddle & Co., last evening at the Varieties. There was a good house and a pleased audience. In "Slasher and Crasher" Bowers was particularly brilliant. He blossomed like a vine encircling a summer bower. Every one indeed did his and her best, and all passed off acceptably.

The Married Rake was performed on December 14, with Mrs. Gladstane as Mrs. Trictrac. The Volunteer's Return, from the French operetta Le Chalet, was then performed by Mrs. Baker as Lisette, Bowers as Natz Tieck and Baker as Corporal Max. The evening concluded with My Neighbor's Wife, with Bowers and Baker among the cast.

The Soldier's Daughter and The Swiss Cottage were performed on December 15. A review of these performances appeared the next day:

... The Widow Cheerly, in the hands of Mrs. Gladstane, was the soul of merriment and the evangelist of humanity. Mr. Baker made a fine Frank Heartall, and the hearty old Governor was excellently portrayed by Mr. Ryer. The Timothy Quamt of Bowers was a quaint conception, and carried out with a most serious, though facetious face. A fine overture and the laughable farce of the "Swiss Cottage" followed, in which Mrs. Baker played the gentle Lisette most effectively.

The Honeymoon was performed on December 16. Baker was Duke Aranza, Ryer was Rolando, Bowers was Jacques, Mrs. Baker was Juliana, and Mrs. Gladstane was Volante. The Married Rake concluded the evening. Mrs. Gladstane was Mrs. Trictrac and Baker was Frederick Flighty.

Sterling Coyne's Everybody's Friend was performed on December 17. Baker was Frank Featherly, Bowers was Major DeBoots, Rand was Icebrook, Austin was Trap, Williams was Gardener, Mrs. Gladstane was Mrs. Featherly, Mrs. Baker was Mrs. Swansdown, Mrs. Preston was Mrs. DeBoots, Mrs. Chippendale was Fanny and Mrs. McClosky was Cook. The evening concluded with Uncle John, with Ryer as Uncle John, Rand as
Nephew Hawk, Platt as Friend Thomas, Gobay as Edward Easel, Cheevers as Andrew, Mrs. Chippendale as Niece Hawk, Miss Sefton as Eliza and Mrs. Preston as Mrs. Comfort. Everybody's Friend and Uncle John were repeated the next evening, having been very successful.

. . . "Everybody's Friend," . . . was played boldly and successfully. It is true there were some little hitches in the text and arrangements, but they were overlooked in consideration of the amusing points and pleasing incidents which the comedy presented. Every character was represented with life and spirit, and the attempt to please was earnest and successful.

The second piece on the bill was the sterling old English comedy, "Uncle John," and Mr. Ryer was particularly successful in his portraiture of the Uncle's character. As an artist, he is growing rapidly in public favor.

Everybody's Friend opened on the evening of December 19. My Neighbor's Wife concluded the evening, with Bowers as Timothy Brown, Baker as Jonathan Smith and Rand as Mr. Somerton.

Lucretia Borgia was presented on December 20. Mrs. Gladstane had the title role, with Baker as Captain Genarro, Ryer as Duke Alfonso D'Este; Bowers as Jeppe, and Rand as Gubetta. The Loan of a Lover concluded the evening.

A play not performed before at the Varieties was presented on December 21, 1862. Entitled The Victor Vanquished, it featured Mrs. Gladstane as Ikla, a Tartar princess, Ryer as Charles XII, King of Sweden, and Bowers as Baron DeGortz. The Jealous Wife followed, with Baker as Mr. Simpson and Mrs. Baker as Mrs. Simpson. Ici On Parle Francais closed the evening with Baker as Victor Dublis, and Bowers as Spriggins.

The Young Rascal of Paris was presented on December 23. It was
a translation of Le Gamin de Paris, made expressly for Mrs. Baker. She had the role of Joseph and Baker was General Morine. The Rough Diamond was performed, with Mrs. Baker as Margery, and Bowers as Cousin Joe. The Wandering Minstrel concluded the evening. (The Daily Picayune, December 21, 1862)

Everybody's Friend was repeated on December 24. Ici On Parle Francais concluded the evening.

Dot was presented on December 25 and 26, 1862. Ryer was John Peerybingle, Mrs. Baker was Dot, Baker was Caleb Plummer, Mrs. Gladstane was Bertha, Rand was Edward Plummer, Bowers was Tilly Slowboy, Mrs. Preston was Mrs. Fielding, Miss Sefton was May Fielding, and Pratt was Tackleton. Mrs. Preston was Oberon, Miss Sefton was Titania, Miss Greuilling was Puck, Mrs. McClosky was Home, Miss Schoolcraft was Kettle and Mrs. Chippendale was the Cricket. Out for a Spree concluded the evening, with Mrs. Baker as Bolt and Bowers as Mizzle. There was an overwhelming house Christmas night, standing room only. The pieces were played with mixed reviews resulting:

... Most of those present remembered the exquisite manner in which "Dot" was put on the stage by Owens, in the good old days. ... In some respects they were not disappointed; in others they were. The Dot of Mrs. Baker was natural and effective, and received its due meed of plaudits, but Mr. Ryer, as the ignorant, honest Peerybingle, was at times too stilted and artistic, and the villain of the piece was villainously performed. As for the other characters, they were "from fair to middling," excepting, however, old Caleb, to which Mr. Baker did ample justice. He sustained the character fully, fairly and truthfully. The Tilly Slowboy of Vining Bowers was very funny, but not very natural. Some thought it slightly overdone.

"Out on a Spree" gave great satisfaction. It passed off excellently. It is full of fun and frolic.
Last night there was also a good house, but the person who had been appointed to play Tackleton disappointed the management, and on his failure to appear, Mr. Gobay, without any preparation, was pressed into the service, and an apology for all deficiencies was formally made before the curtain. Some telling points at the feast scene were omitted—why, we know not. (The Daily Picayune, December 27, 1862)

Dot and Out on a Spree were presented on December 27 and 28, 1862. Mr. Pratt was still listed as Tackleton.

Paul Pry opened on the evening of December 30. It was followed with Married Life, with Baker as Mr. Samuel Coddle, Mrs. Baker as Mrs. Coddle, Bowers as Henry Dove, Mrs. Preston as Mrs. Henry Dove, Mrs. Gladstane as Mrs. Younghusband, Ryer as Mr. Dismal and Miss Sefton as Mrs. Dismal.

The Stranger and The Jealous Wife were repeated to close out the year on December 31, 1862.

During the first week of January, 1863, some plays new to the Varieties stage were presented. Jane Shore played on January 3, 1863, with Mrs. Baker in the title role. Ryer was the Duke of Gloster, Baker was Dumont and Rand was Lord Hastings. The Forty Thieves closed the evening.

The Young Rascal of Paris was repeated on January 4. It was followed by The Englishman in India, with Mrs. Gladstane as Lady Scraggs, Bowers as Tom Tape, Baker as Count Glorieux and Rand as Milton. The evening concluded with the burletta, State Secrets, with Vining Bowers as Gregory Thimblewell.

She Stoops to Conquer was presented on January 5, 1863. Mrs. Baker was Miss Hardcastle. Cast listings in The Daily Picayune were

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skimpy during this season and so the other members are not available. The Married Rake was the afterpiece. Both went off well.

Another play new to the Varieties was Douglas presented on January 6. Mrs. Baker was Young Norval, Mrs. Gladstane was Lady Randolph, Ryer was Glenalvan, Baker was Old Norval and Rand was Lord Randolph. The Forty Thieves concluded the evening with Mrs. Baker as Morgiana, Bowers as Mustapha, and Baker as Ali Baba. Douglas was considered to be the best production of the season to that date and received the following review:

Those who had the good fortune to attend the Varieties last night enjoyed, we are inclined to think, the finest dramatic treat of the season thus far. There was a power, an artistic finish exhibited by the "Douglas" that delighted and surprised us. We may truly apply in this instance the trite remarks of "Where all did so well, it would be invidious to particularize." But yet it would be doing but scanty justice to dismiss thus the Norval of Mr. Baker, and the Glenalvon of Mr. Ryer. The ambitious, ingenious, daring, yet modest youth, who chafes at his humble, peaceful shepherd's life, was played by Mrs. Baker from her first stepping on the stage to the last scene with vivid truthfulness and a chastened power that held the house in rapt attention and admiration. Almost as much may be said for Mr. Ryer. His role was certainly a more difficult one, requiring quicker, nicer, and, at times, broader, shadings. Glenalvon is a compound of "Richard the Third," a modified Iago and a Highland Chief. Under such conditions, the role is not often truly seized, and but seldom bodied forth. Yet Mr. Ryer acquitted himself in a style that merits warm praise. There were scenes . . . which were given with fine effect, but we have space to refer only to the quarrel between Glenalvon and Norval, which was as finished a piece of acting as we have seen for years. . . .

Governor Shepley and his staff were among the audience to witness The Hunchback on January 7, 1863. Mrs. Gladstane was Julia, Mrs. Baker was Helen, Ryer was Master Walter, Baker was Sir Thomas Clifford, Bowers was Fathom and Rand was Modus. The Conjugal Lesson
concluded the evening, with Mrs. Gladstane as Mrs. Lullaby and Bowers as Mr. Lullaby. It was the first complimentary benefit of the season and for Mrs. Gladstane and Mrs. Baker. It was tendered by the citizens of New Orleans. There was a large turnout and the performance of The Hunchback was even better than the previous presentation of the play.

The Midnight Watch was presented on January 8, the anniversary of the Battle of New Orleans. Mrs. Gladstane was Pauline, Ryer was Pierre De La Roche and Bowers was Coco. Po-ca-hon-tas was presented for the first time of the season, with Mrs. Baker in the title role, Baker as Pow-ha-tan, and Mrs. Bowers as Captain John Smith. The bill was repeated on January 9.

La Tour de Nesle or The Chamber of Death, was performed on January 10. Mrs. Gladstane was Margaret of Burgundy, Ryer was Captain Buridan, Baker was Count Savoisy and Mrs. Bowers was Landri. The Loan of a Lover, with Bowers as Peter Spyke and Mrs. Baker as Gertrude closed the evening.

The Youth Who Never Saw a Woman featured Mrs. Baker as Colin after The Conjugal Lesson was played on January 11. The evening concluded with Robert Macaire, with Baker in the title role and Bowers as Jacques Strop.

The Cross of Gold and Good For Nothing were performed on January 12, 1863, receiving the following review:

The "Cross of Gold, or Theresa's Vow," was very effectively rendered last night to a good house. If anything, the key note was pitched a trifle too high. It is difficult for those who are familiar with higher walks, to assume the tone and bearing of rustic simplicity. . . . Mrs. Gladstane as
Theresa, . . . was obliged to keep a curb on her artistic powers, but still she went through the piece with a chaste maidenly propriety which touched the heart, as well as the intellect. Mr. Ryer, as the bluff, hearty sergeant, Mrs. Chippendale as Manette, and Mr. Bowers as Walter Perier, performed their parts to the entire acceptation of the audience. Then came "Good for Nothing," with Mrs. Baker as Nan. With her two fathers she got along excellently. As we left, the curtain was rising on "Robert Macaire, or The Two Murderers."

*She Stoops to Conquer* was performed on January 13. Mrs. Baker was Miss Hardcastle, Ryer was Mr. Hardcastle, Baker was Young Marlow and Bowers was Tony Lumpkin. *A Conjugal Lesson* concluded the evening.

*Jane Shore* and *State Secrets* were repeated on January 14, 1863.

*The Ladies' Battle* played at the Varieties on January 15. Mrs. Gladstane was The Countess D'Autreval, Ryer was Le Baron De Montrichard, Baker was Gustave De Grignan, Rand was Henri De Flavigneuc and Miss Sefton was Leonie De La Villegoutier. *Po-ca-hon-tas* was repeated. This bill was done on the next evening.

*Faint Heart Never Won Fair Lady* opened on the evening of January 17. Mrs. Gladstane was Duchess De Torreneuva, Baker was Ruy Gomez and Ryer was Marquis De Santa Cruz. *Sweethearts and Wives* was another production of the evening, with Mrs. Baker as Laura, Mrs. Gladstane as Eugenia, Ryer as Admiral Franklin, Baker as Charles Franklin, Bowers as Billy Lackaday and Rand as Sandford. *A Kiss in the Dark* concluded the evening with Bowers as Mr. Pettibone.

*Don Caesar de Bazan* was played for the first time of the season on January 18. Baker had the title role, Ryer was Don Jose De Santiana, Rand was King Charles, Mrs. Gladstane was Maritanna and Mrs. Baker was Lazarillo. *Sweethearts and Wives* concluded the evening.
Money made its first appearance of the season on January 19. Mrs. Gladstane was Clara Douglas, and Mrs. Baker was Lady Franklin. A farce called Nature and Philosophy followed, and both went off well.

The Corsican Brothers began a run of several days on January 20. It featured five tableaux, with Mrs. Baker playing the twin brothers Fabien and Louis. Baker played Chateau Renaud and Ryer played Montigiron. During the piece a grand carnival and masked ball took place. The play was featured along with such others as A Conjugal Lesson, Perfection, The Englishman in India, and The Ladies' Battle. The Daily Picayune gave considerable attention to The Corsican Brothers, giving it the following reviews:

The thrilling drama, as the playbill styles it, of "The Corsican Brothers," was given last night, . . . Considering the amount of preparation necessary for putting this play upon the stage, so far as mechanical illusions and stage effects are concerned, we must admit that everything in that line passed off very happily. As to the rendering of the several characters in the drama, there is but little to be said. Mrs. Baker, who sustained the part of the twin brothers, won the decided approval of the audience. And in our opinion, in her characterization the part lost none of its traditional stage interest. The lady's art was quite successful in sustaining the long and tedious dialogues in the first act, so as to interest the audience, and more especially in her management of the reconciliation scene of the same act. The other characters were fairly rendered, those by Messrs. Ryer, Baker, Rand and Bowers with the usual success of these gentlemen.

Last night we had a repetition of the "Corsican Brothers," which was followed by the comedy of "Perfection." The rendition of the drama last evening was a decided improvement upon its first appearance, good even as that was. It was very evident that the Chateau Renaud of Mr. Baker was the favorite character of the audience, of course we mean the manner of its rendition. Chateau Renaud is an abandoned scamp, and while we condemn his violations of the moral law, we cannot help admiring the actor's startling and life-like characterization. As we have before remarked, Mrs. Baker plays the part well, indeed at
times with much power, but after all one cannot forget that she is a woman. Considering this fact her rendition is truly remarkable.

**To Oblige Benson** opened on the evening of January 25, 1863. Mrs. Gladstane was Mrs. Southdown, Bowers was Mr. Southdown, Ryer was Mr. Benson and Miss Sefton was Mrs. Benson. The Corsican Brothers was then repeated and the evening concluded with *My Young Wife* and *My Old Umbrella*, with Bowers as Gregory Grizzle.

Two more pieces were added to the repertoire on January 26. *Agnes de Vere* featured Mrs. Gladstane and the Bakers. The Pride of the Market was also presented, with Mrs. Baker, Mrs. Preston, Miss Preston, Ryer, Baker and Rand.

Mr. Vining Bowers took a benefit on January 29, the second of the season. *Victorine or the Working Girl's Dream* opened the evening, with Mrs. Baker in the title role, Baker as Alexander, Bowers as Blaise and Miss Wallace as Sophia, her first appearance. A dance was done by Miss Angela Sefton, after which *The Toodles* was performed. Bowers was Timothy Toodles, singing "Blow Ye Windy Morning." Seeing Bowers closed the evening with Bowers as John Downey. There was such a large crowd in attendance, that The Daily Picayune reviewer could not get in.

*Victorine* was repeated on the next evening. Miss Sefton did a fancy dance and the evening concluded with Robert Macaire, with Baker in the title role and Bowers as Jacques Strop. This time The Daily Picayune reviewer got in and wrote the following:

There was another fine house at the Varieties last evening to witness the repetition of "Victorine," and the popular favorite,
"Robert Macaire." Both pieces were satisfactorily rendered. In the "Victorine" we cannot but object to the bringing upon the stage such privacies of life as the retiring scene in the heroine's chamber. It may be all very well to say, "such was the author's intention," but even the authority of Mr. Buckstone cannot reconcile us to such violation of true art! The theatre is, it may be granted, the mimic stage of life, but for all that it is not the place for the realism of all the prosaic privacies of life. The reverse may be a canon of the modern drama, but therein the modern drama errs.

*Ingomar, the Barbarian* played at the Varieties on January 31. Ryer had the title role, Mrs. Baker was Parthenia, Baker was Polyder, and Bowers was Alastor. *The Swiss Cottage* concluded the evening with Mrs. Baker as Lisette, Bowers as Natz Teick, and Baker as Corporal Max.

*Jessie Brown* began its run of several days on February 2, 1863, By Dion Boucicault, it featured Mrs. Baker in the title role. Mrs. Gladstane was Amy Campbell, Ryer was Rev. Mr. Blount, Baker was Randal McGregor, Rand was Geordie McGregor and Bowers was Cassidy. Other productions presented along with *Jessie Brown* were *Seeing Bowers, The Toodles, The Golden Farmer, Poor Pillocoddy, Uncle John* and *Leap Year*. *Jessie Brown* was well received and brought forth the following two reviews:

"Jessie Brown, or the Relief of Lucknow," was produced last night in splendid style. It is one of those pieces in which success depends very much upon the scenery, costumes, properties, appointments, &c., thrilling and exciting tableaux. All these were produced in a superb manner, and for a first performance of a production so full of incident and quick succeeding scenes, the whole thing passed off very smoothly. We expect to see this grand spectacular play attract crowded houses for many nights.

"Jessie Brown, or The Relief of Lucknow," was repeated, and, as a whole, the performance passed off much more smoothly and effectively than on the opening night. The scenic representations, for which the management are indebted to the artistic labors of Mr. Chas. Smith, are certainly superb. They gave color, tone and imposing effect to what otherwise
might be considered defective in plot and faulty in details. The language of the play is frequently inapt, and in striving to copy nature the actors are hampered by an unnatural text. A vein of thrilling dramatic interest, however, runs through the piece, derived from the facts of the case—not the fiction of the playwright—and to these and the scenic illustrations the piece is indebted for success.

George Ryer took a benefit on February 12, 1863. The Merchant of Venice opened the evening, with Ryer as Shylock. Mrs. Baker was Portia, Baker was Gratiano and Bowers was Launcelot Gobbo. Mrs. Gladstane then recited Tennyson's "Charge of the Light Brigade." This was followed by violin solos by Jacques Olivera, "Il Pirato" and "The Carnival of Venice." Olivera was accompanied on the piano by M. Greuelling. The French Spy closed the evening, with Miss Angela Sefton. The turnout for the benefit was a splendid tribute to a deserving actor.

Sheridan Knowles' Love or The Countess and The Serf was presented on February 13. Mrs. Gladstane was the Countess, Mrs. Baker was Catharine, Baker was Huon, Ryer was the Duke and Rand was Sir Rupert. Poor Pillicoddy closed the evening.

Evadne, or The Statues was presented February 14, 1863. Mrs. Baker was Evadne, Ryer was Ludovico, Baker was Colonna and Rand was Vincentio. Married Life concluded the evening. Evadne was reviewed thus:

"Evadne, or The Statues," was very beautifully put upon the stage . . . and was played to the evident satisfaction of quite a large audience. The scene in the Hall of Statues, . . . was managed . . . with much tact, and won decided approval . . . .

The remainder of February saw such plays as My Sister Kate, The Pot of the Petticoats, The Thumping Legacy, The Merchant of Venice,

Mrs. Baker took a benefit on February 26. London Assurance was chosen to open the evening. It was followed by Satan in Paris, in which Mrs. Baker took six roles; a prima donna, le Gamin de Paris, a Polish Princess, a French officer and Clarisse Delville. The occasion was expected to be the highlight of the season, for no other actress had won such popularity in such a short time. The change of characters and fast changes of costumes in Satan in Paris delighted the audience. It was indeed a splendid success.

The Naiad Queen, or The Revolt of the Water Nymphs began a week and a half run on March 5. The piece featured new scenery, costumes and machinery. Baker was Rupert, the Fearnaught, Bowers was Schnapps, his Squire, Rand was Amphibéo, Mrs. Gladstane was Lurline, Queen of the Naiads and Mrs. Baker was Idex, a Naiad. The cast was supported by Naiads, Water Nymphs, Amazons, Demons and Monsters who were performed by the Corps de Ballet and an auxiliary corps. It was preceded by a comedietta, and brought these comments from The Daily Picayune:

A very large audience witnessed last evening, the first representation of the "Naiad Queen." The piece was superbly mounted, and very beautifully—but, on the part of some, decidedly incongruously—dressed. But this defect, and the hitches in the working of the complicated machinery of the piece, and all other drawbacks incident to a first night, are but temporary, of course, and quite insignificant where there is so much else to commend. The plot of the "Naiad Queen" is doubtless familiar to our readers from the attempts of the Marsh troupe. But theirs was but a beggarly effort compared to the truly beautiful spectacle produced on the
boards of the Varieties, where the eyes are cheated with illusions as welcome to the senses as opium dreams to the true believer of Stamboul. (The Daily Picayune, March 7, 1863)

Other pieces performed along with The Naiad Queen were Uncle John, State Secrets, As You Like It, She Stoops to Conquer, Perfection and Robert Macaire.

Mrs. Gladstane had a benefit on March 12, 1863. As You Like It was presented with Mrs. Gladstane as Rosalind. Madame De Latournerie sang "Chanson de la Coupe" from Herculaneum by Felicien David, and "Di Tanti Palpiti" from Tancredi by Rossini. Nicholas Nickleby closed the evening with Mrs. Baker as Smike. An extra train of cars was run by the Carrollton Railroad Company from Tivoli Circle and horse cars were waiting after the performances to convey passengers to Tivoli Circle free of cost. (The Daily Picayune, March 10, 1863)

The Marble Heart was presented on March 17. Mrs. Gladstane was Marco, the Marble Heart, Mrs. Baker was Marie, Rand was Raphael, the Sculptor, Bowers was Viscount Chateau Margaux and Baker was Ferdinand Volage.

Bowers took a benefit on March 18. Everybody's Friend opened the evening and was followed by "Adagio" and "Spanish Polacca" performed by Signor Olivera, accompanied on the piano by P. H. Greulling. The evening concluded with The Carpenter of Rouen, with Ryer as Marteau, the carpenter, Bowers as Nykin, Rand as Antoine, and Mrs. Gladstane as Madelon. A complete account of the occasion appeared in The Daily Picayune:
We doubt if a more spontaneous, enthusiastic and substantial compliment was ever paid to an actor in this city, than the complimentary benefit which was given to Vining Bowers at the Varieties last night. To say that the house was "full" conveys but a faint idea of the crowd, the squeeze, the jam in the theatre last night. For the plays presented, Bowers as Wellington de Boots in "Everybody's Friend," and as Nykin in "The Carpenter of Rouen" was excellent of course. Mrs. Baker, Mrs. Gladstane, Messrs. Baker, Ryer and Rand added much to the enjoyment of the evening. The orchestra, too, was more than usually good. After "Everybody's Friend," V. B. was called before the curtain, and after the applause subsided, he made the following remarks to the audience:

Ladies and gentlemen; my dear, kind, warm-hearted and generous friends: Permit me to return you my sincere thanks for the uninterrupted kindness and friendship you have for years extended to me in this your city. This evening I shall never forget while life is in my body. My fickle profession may, at times, call me away from you; but you never have been and never will be forgotten by me. Could I exercise my choice I would never leave you. From the first year I appeared before you (in '55) until now, you have ever encouraged me with your smiles and approbation; and believe me, I am truly grateful to you.

To the press of New Orleans I owe my thanks for the kind and indulgent manner in which they have always spoken of me, and overlooked my many faults. To the few more intimate friends who have so generously presented me with this token of their regard, I desire to thank and assure them it shall never leave me. Once more, I assure you, my feelings towards you are of the kindest and warmest description. Hoping you will continue to enjoy the evening's entertainment, permit me to bid you, for the present, adieu!

Besides a whole conservatory, almost, of bouquets, V. B. received a beautiful gold headed cane, with the following handsome note of presentation:

Mr. Vining Bowers.--In behalf of a committee of your numerous friends, I have the honor to present for your acceptance this memento as a slight testimonial of the regard and esteem which they entertain for your personal as well as professional worth.

In the various paths of the drama in which you have striven for the instruction and amusement of a New Orleans audience, you have not failed to deserve and receive their unqualified approbation, and have established for yourself a reputation worthy of the noble Keystone State, from which you emanated.
In behalf of Louisiana we congratulate Pennsylvania upon the histrionic talents of her worthy son, and we tender you our best wishes for your continued success and prosperity in life.

"Honor and shame from no condition rise;
Act well your part--there all the honor lies."

The benefit was an unbounded success. The house was the largest of the season; and everything "went off" to the entire satisfaction of the beneficiary, the manager and the public. At a later hour the excellent orchestra of the theatre serenaded Mr. Bowers at his house, and he received a few friends with a liberal display of hospitality. Altogether, it was a memorable night in the professional career of Vining Bowers, and a pleasant addition to the theatrical annals of the Crescent City. (The Daily Picayune, March 20, 1863)

An operatic performance was given on March 25, 1863. M'me De Latournerie, Prima Donna, M. Devisme, Prima Tenore and DuBearn, Prima Basso, with a full chorus of male and female voices and enlarged orchestra presented the second act of Il Trovatore. It was preceded by The Morning Call. The evening concluded with the third act of Meyerbeer's Robert Le Diable, with Miss Angela Sefton taking the part of Helena and Alice being performed by M'me Latournerie, Bertram by DuBearn and Raimbault by Devisme. Prices were raised due to the expense of the production. Private boxes were ten dollars, eight dollars, and six dollars. Dress circle and parquet were one dollar. Other parts of the house were the same as usual and there was no extra charge for reserved seats. There was a good house at the opera "experiments." M'me de Latournerie was lauded for her singing and acting, receiving showers of bouquets. The chorus was not effective, however. (The Daily Picayune, March 27, 1863)

Other productions towards the end of March were Money, A Kiss in the Dark, Richard III, The Loan of a Lover, The Marble Heart, The

Othello was performed for the first time of the season on April 2. Mrs. Gladstane was Desdemona, Mrs. Baker was Emilia, Ryer was Othello, Rand was Iago, Baker was Cassio and Bowers was Roderigo. The play went off exceedingly well to a fair audience:

The play last night was "Othello," Mr. Ryer creditably representing the Moor. Mr. Rand's Iago was a much better performance, candidly, than we expected, and would have been improved by a greater familiarity with the text. Let him look, too, still more to inflection, and closely regard the rule of Kaim, that "The voice should be modulated according to the nature of the language delivered." He still improves, however. Mr. Baker and Mr. Bowers were exceedingly good in Cassio and Roderigo, if we except one or two instances in the latter, where low comedy usurped the place of genteel. Cassio was decidedly good—the best we remember of.

Mrs. Gladstane's Desdemona was really a charming delineation, all that could possibly be desired by any one of reason and good judgement.

Mrs. Baker, as Emilia, infused a vigor and spirit into the character that drew down the house in repeated bursts of applause. . . . (The Daily Picayune, April 4, 1863)

A benefit was given Lewis Baker, manager, on April 6, Easter Monday. Jeannie Deans was revived for the occasion. The "Screen Scene" from The School For Scandal was given with Baker as Sir Peter and Mrs. Baker as Lady Teazle. Baker had a large turnout, which was described by The Daily Picayune:

As we anticipated, a very large fashionable and intelligent audience testified their appreciation of the actor, Manager Lewis Baker, on the occasion of his first benefit . . . . The crowd . . . was so large that ladies were seated far down in the parquette, and in the upper circle. At the close of
"Jeannie Deans," enthusiastic calls for Mr. Baker brought him before the curtain. He was greeted with a shower of bouquets and a beautiful chaplet, appended to which was a broad ribbon, bearing in golden letters the words "Reward of Merit."

The beneficiary spoke as follows:

Ladies and Gentlemen--With feelings of pride and gratitude my heart beats responsive to your generous call. Some years ago it was my happiness to pass a brief but pleasant sojourn in your then prosperous city. Then it was from association and observation, my heart was deeply imbued with the novel traits and generous impulses of the people of the Crescent City. Since then, great has been the desire to experience again the impressions and anticipation of that period. Tonight--need it be said--my hopes and desires have been delightfully gratified, when there is seen before me such a flattering array of intelligence and fashion.

But a few short months in your midst, with no claims on your generosity or forbearance, my days and nights have been those of happiness, mingled with but one regret--that your kindness should so far have exceeded my deserts. Yet, in the not far off future, the hope is indulged, that the sincerity of my feelings and grateful appreciation of your kindness will become more manifest when amid brighter and happier times, a return to these scenes may renew your generous hospitality, and on my part, be more deserving your liberal reward.

And in my heart a sense of gratitude would be wanting, did it not warmly appreciate and acknowledge the many kindnesses of the press of this city. With a seeming knowledge of the many difficulties that beset the stage and its management--rendering our best efforts at times sadly deficient, it has magnanimously overlooked our shortcomings, and cheered us on with words of brightest encouragement. Believe me, this kindness, will be among the most cherished recollections of my life.

Ladies and Gentlemen, you have my thanks, my most sincere and heartfelt thanks for the liberal aid and encouragement you have given the "Varieties" this season, and to my humble self tonight. Your presence and approving smile will lend new fire and purpose to my heart, and redouble my exertions to become more worthy your dearly cherished regard. Good night--good night.

The plays were received with much applause, and, as a whole, were well given, while some scenes were excellent. (The Daily Picayune, April 8, 1863)
Rand took a benefit on April 10. *The Love Chase* opened the evening, with Rand as Master Waller, Baker as Master Wildrake, Ryer as Sir William Fondlove, Grazer as Master Trueworth, Gobay as Neville, Mrs. Baker as Constance, Miss Sefton as Lydia and Mrs. Preston as Widow Green. A violin solo was performed by Signor Olivera and a dance, "La Madillene," was performed by Miss Sefton. Collins did a ballad. The evening concluded with *Therese or The Orphan of Geneva*, a play never before performed at the Varieties. Rand had an enthusiastic turnout. Much applause and many floral tributes were given him after which he made an appropriate speech. (*The Daily Picayune*, April 12, 1863)

Miss Sefton took a benefit on April 14. *The Dumb Boy of Manchester* and *The Lady of the Lake*, with a musical interlude, were the performances. Miss Sefton was Tom, the dumb boy and Rand was Edward Wilton. Between the dramatic productions, Devisme sang an aria from *The Barber of Seville*. The cast of *The Lady of the Lake* included Mrs. Gladstane as Lady Ellen, Mrs. Baker as Blanche, Ryer as Roderick, Baker as Brian and Rand as Fitzjames. Horse cars were waiting on the corner of Gravier and Baronne streets to take the people as far as the head of Jackson street.

More benefits continued. Mrs. Chippendale took her's on April 17. She was considered a very worth-while actress by *The Daily Picayune* reviewer:

...As one of the Varieties troupe, she has striven in a most varied round of characters, every night, to contribute to our entertainment, and with a success, too, quite enviable when we consider the great variety of parts she has essayed. Night after night,
often in two or three different roles, has she appeared, always ready, well up in her parts and equal to the occasion. . . . Fine lady, or waiting maid; sorrowing widow, or that man-trap of the Paris Demi-Monde; peasant and prince; staid matron or mad Madge Wildfire, and many other dissimilar characters, have been played by this lady during the season with a merit which actresses of greater pretension might envy.

If all these efforts have not had the stamp of high histrionic talents, they as surely were not lacking in evidence of very respectable merits; not least among which were a ready adaptation to the surroundings of the character, faithful adherence to the text, always delivered without the prompter's aid, and a very obvious desire to do one's best on all occasions.

We take this opportunity of thus recognizing Mrs. C's. arduous and successful services, a pleasant task which we have hitherto unintentionally omitted. . . .

Presented at Mrs. Chippendale's benefit was A Bold Stroke For a Husband, with Ryer as Don Caesar, Baker as Don Julio, Rand as Don Carlos, Bowers as Don Vicentio, Mrs. Baker as Donna Olivia, Mrs. Gladstane as Donna Victoria, Mrs. Sefton as Donna Laura and Mrs. Chippendale as Minette. The Forty Thieves concluded the evening, with Mrs. Baker as Morgianna, Mrs. Chippendale as Gahem, Baker as Ali Baba and Bowers as Bustapha.

Mr. Ryer took a complimentary and farewell benefit on April 22, 1863. Richelieu was presented with Ryer in the title role. Bowers was Sieur De Berringhen, Baker was Chevalier De Mauprat, Rand was Count De Baradec, Mrs. Gladstane was Julie De Mauprat and Mrs. Baker was Francois. Ryer had only a fair crowd at his benefit but an incident occurred which brought the season to an early close:

. . . The first act, which, by the way was played very well, terminated with the fall of the drop scene, when as if by a concerted movement, from various parts of the house loud cries were raised for "Hail Columbia." These cries, at first imperfectly understood by the majority of the audience, who
supposed that the beneficiary was called to appear before the
curtain, became sufficiently evident when the call was more
distinctly made--"Play Hail Columbia."

The orchestra had not yet appeared, and, the noise and confusion
increasing, several ladies and those accompanying them left,
or attempted to leave the house. A person then stood up in
the parquette and stated generally that the citizens had
liberally patronized the theatre during the season and they
had a right to call for the national airs. The manager then
appeared on the stage, and we understood Mr. Baker to say
that he could not comply with the request of those who called
for "Hail Columbia," from the fact that not four weeks since
he had been instructed not to play national or airs having a
political tenüency. "It's a lie," was shouted out in various
parts of the house. Mr. Ives, who holds a position in the
acting Mayor's office, and who was in one of the private boxes,
stepped upon the stage and apparently corroborated the state­
ment of Mr. Baker. In the almost indescribable din and con­
fusion, his answers to one or two quertions [sic] from the
house were clearly discernible. Thus: "Do you mean to say
that the military authorities will not allow the national
airs to be played in this theatre?" Mr. Ives: "I do." "As
a representative of the acting Mayor" (who is absent from the
city) "Do you say that you will not allow 'Hail Columbia'
to be played by the Orchestra?" "I will not."

More confusion--one man "put out" amidst much screaming of
ladies and loud calls for the air. Messrs. Baker, Ives and
Bowers in vain attempted to say something to the audience,
and finally the manager seemed to signify to the leader of
the orchestra that the air might be played.

At all events, it was played. The house, much thinned by
absentees, subsided to comparative quiet, and the play pro­
ceeded and was finished, we believe, without further demon­
stration or interruption.

The Daily Picayune of April 24 stated that there was no performance at
the Varieties the night before and that the season could be considered
as closed. (The Daily Picayune, April 24, 1863)

Besides productions alluded to in the preceding pages, plays
such as The Ladies' Battle, The Serious Family, The Jewess, Nature and
Philosophy, The Wandering Minstrel, The Jealous Wife, The Young Rascal
of Paris, Esmeralda, Satan in Paris and Macbeth were performed during April.

John S. Kendall, in The Golden Age of the New Orleans Theater, sheds some light on the event which brought about the close of the Varieties season:

... At that time New Orleans was full of soldiers, carpetbag politicians, and rowdies of every description, drawn thither by the ruthless and tyrannical government set up under the protection of the Federal army. In the audience were persons who made a practice of insulting the native-born population, which they considered to be in sympathy with the Confederacy and therefore treasonably inclined.

... Finally Baker came out on the stage in front of the curtain and explained that the orchestra could not do as requested, as it had been instructed not to play any sectional airs. The implication was that the Federal officials then in control of the city had put this prohibition on, in hopes of preventing trouble between the Union and the Confederate sympathizers. Unfortunately, Vining Bowers, known to be an extreme secessionist, joined Baker and made a little speech corroborating Baker's statement regarding the rule regulating the music in the theater.

After the exchange which has already been accounted, Mrs. Baker came on stage and made signs to the orchestra, upon which Greulling led the orchestra in "Hail Columbia."

... the result of the demonstration that night was apparent the next morning in an order sent down from military headquarters closing the theatre "by authority." In other words, the army officers who then ruled over the city felt that the political situation in New Orleans was sufficiently precarious to justify them in closing the house for fear of further trouble, although Baker himself was a Northerner and had committed no offense. He had no option but to obey.¹⁴

The Varieties was opened on April 29, 1863, to tender a benefit for Lewis Baker, by the Union Citizens of New Orleans. Several citizens wrote to Baker and asked him to open the theatre for one night, and to

¹⁴Ibid., pp. 393-95.
have the national music played as part of the entertainments. They felt it would quell any feeling that Baker was not patriotic because of the incident that had caused the closing of the theatre. One of the signers of the letter was Judge Whittaker. The national airs were played and *A Morning Call*, *Perfection* and *Nature and Philosophy* were performed.

A concert was given on June 2 by Miss Minnie Howe, thirteen years of age, at the Varieties. She was assisted by Olivera, Greulling, Louis Mayer and Mr. Devisme. Tickets were one dollar. (*The Daily Picayune*, May 31, 1863) This was the last performance in the only theatre that was open in New Orleans during the 1862-63 dramatic season, according to the Amusements section of *The Daily Picayune*.

**Summary of the 1862-1863 Season**

The season opened on November 8, 1862 following a year of non-activity due to the war. The Christie's Minstrels and Pantomime Troupe performed to the end of the month, when the regular dramatic season began on December 1. The Varieties was the only theatre open in New Orleans during the season. Managed by Lewis Baker, who also acted in the company, the stock company included George Ryer, Vining Bowers, F. L. Rand, Gobay, Mrs. Alexina Fisher Baker, Mrs. W. C. Gladstane, Angela Sefton, Mrs. Preston, Mrs. Chippendale, and Miss De Forest. Angela Sefton occasionally danced. Mr. Gruelling was orchestra leader. Prices were the same as before the beginning of the war, that is, seventy-five cents for parquet and dress circle, fifty cents for family
circle, quadroon gallery and loges, and twenty-five cents for colored and white galleries. Private boxes were four to eight dollars.

The longest run of the season was The Naiad Queen, a week and a half. Shakespearean productions were few. No "stars" were featured. The usual benefits were given principals of the company.

The season closed on April 22 unexpectedly as a result of an incident which occurred that night at George Ryer's benefit. Someone called for "Hail Columbia" to be played by the orchestra. Lewis Baker came on the stage and explained that he had been ordered by the officials of the Federal army which occupied the city not to play any "national airs" or music of a political nature. Apparently it was felt that such music might make the strained conditions of the times worse. More shouts for the music followed and finally Mrs. Baker came out onto the stage and gave a sign to Mr. Greulling to play the music. The next day Baker was ordered to close the theatre.

1863-1864 Season

Not discouraged by the unfortunate experience at the close of the previous season, Mr. and Mrs. Baker formed a partnership with Dan Setchell and Lawrence Barrett and to this corporation the lease of the Varieties was transferred. Among the members of the stock company which they acquired were C. Kingsland, Joseph Barrett, F. A. Gossin, Lewis Morrison, A. H. Campbell, C. Salisbury, C. Shelley, J. Collins, A. Dennison Freeman, and Master Willie Seymour. The ladies were Viola Barrett, Mrs. Rose Shewell, Angela Sefton, Mrs. Isabella Preston,
Mrs. J. Seymour, Mrs. Schubert, Miss Casenave and Miss Seaver. 15

Referring to the Varieties a note in The Daily Picayune in late October, 1863, said:

This bijou of a dramatic temple will, it is thought, open its doors to the public early this week. It has been thoroughly overhauled and reburnished, and is now ready for Manager Baker and his troupe. The entire company is expected to arrive on the Evening Star, which is due here to-day, and the opening night may be looked for the day after their arrival. . . . we may be sure so prompt and energetic a manager as Mr. Baker will not rest long on his oars. (The Daily Picayune, October 25, 1863)

The 1863-1864 season opened on October 29, 1863. Simpson & Co. opened the evening with Mrs. Baker as Mrs. Simpson, Viola Barrett as Mrs. Bromley, Angela Sefton as Mrs. Fitzallen, Mrs. Seymour as M'me La Trappe, Baker as Mr. Simpson, Joseph Barrett as Mr. Bromley, Denison as Foster and Collins as John. A Regular Fix followed, with Dan Setchell as Hugh de Brass, Campbell as Mr. Surplus, Gossin as Charles Surplus, Morrison as Able Quick, Collins as Porter, Mrs. Preston as Mrs. Surplus, Angela Sefton as Emily, Mrs. Seymour as Miss Caroline Carter, and Mrs. Shubert as Matilda Jane. The evening concluded with To Parents and Guardians or Bob Nettles, with Rose Shewell as Bob Nettles, Viola Barrett singing songs as Virginia, Angela Sefton as Mary Swish, Mrs. Shubert as Akubler, Miss Cassenave as Skraggs, the ladies of the ballet as the Pupils at Jubilee House, Baker as Tourbillon, Dan Setchell as Waddilove, A. H. Campbell as Mr. Swish, Freeman as Doggett and Denison as Nubbles. The orchestra was under the

15ibid., pp. 395-96.
direction of P. H. Greulling. Prices of admission were: private boxes four dollars and eight dollars, parquet and dress circle were seventy-five cents, family circle was fifty cents, loges was fifty cents, white and colored galleries were twenty-five cents and the quadroon gallery was fifty cents. Private boxes in the second tier were seventy-five cents a seat or three dollars per box. No extra charge was made for reserved seats. Doors opened at seven-thirty, performances began at eight.

*Money* was performed on October 30, 1863. Lawrence Barrett was Alfred Evelyn, Setchell was Graves, Baker was Stout, Kingsland was Sir John Vesey, Joseph Barrett was Frederick Blount, F. A. Gossin was Dudley Smooth, Morrison was Lord Glossmore, Mrs. Baker was Clara, Viola Barrett was Lady Franklin and Miss Sefton was Georgina. Lawrence Barrett made his first appearance of the season to a favorable reception:

... His reception by the audience was very favorable. Mr. Barrett has a fine figure, an agreeable and intellectual countenance, and gifts, generally, that should make him in all respects a first-class actor. To these he adds an enthusiasm for his profession which will add very much to his success, and, we think, he will be very popular in New Orleans. His faults may be summed up in an over-love for more elocutionary efforts, and a little too much mannerism, or rather mechanism, in his acting. It is scarcely fair to judge of his merits from his Alfred Evelyn, although he was quite as good in that character as are actors generally.

The play, in spite of the fact of its being Bulwer's, is one of those stage absurdities that, like "The Stranger," are the chronic afflictions of every theatrical season. The audience

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16The *Daily Picayune* often spelled Lawrence Barrett's name with a "u." Kendall, in *The Golden Age of the New Orleans Theater*, uses "w." "w" will be used in this study, except in quoted references.
will endure either of these plays once in a winter, because a cure seems impossible. "Money" seems, however, to be a favorite with the actors, and it is certainly a very good test of an actor's ability if he can sustain the interest of such a character as Evelyn throughout an evening. This Mr. Barrett did last night, and did well. Mr. Setchell as Graves was most excellent, and with the other characters by the rest of the company, the play was rendered very well indeed.

It would be an improvement if the theatre would open its doors at an earlier hour, so that the curtain could rise at 7 1/2 o'clock, instead of 8 o'clock, as at present. (The Daily Picayune, November 1, 1863)

The Serious Family opened on the evening of October 31, 1863, with Setchell as Aminadab Sleek, Lawrence Barrett as Captain Murphy Maguire, Joseph Barrett as Charles Torrens, Gossin as Frank Vincent, Mrs. Baker as Mrs. Delmaine, Miss Barrett as Mrs. Charles Torrens, Rose Shewell as Emma Torrens and Isabella Preston as Lady Creamly. The entire company did a polka during the play. Bob Nettles was repeated.

Simpson & Co. was repeated on November 1, as was A Regular Fix. The "Serious Family Polka" was danced by sixteen members of the company. The evening concluded with The Toodles, with Setchell as Timothy Toodles, Kingsland as George Acorn, Campbell as Farmer Acorn, Gossin as Charles Fenton, Denison as Farmer Fenton, Miss Sefton as Mary Acorn and Isabella Preston as Mrs. Toodles.

Hamlet was performed at the Varieties on November 3. Lawrence Barrett was Hamlet, Baker was Polonius, Setchell was the Gravedigger, Kingsland was the Ghost, Joseph Barrett was Laertes, Mrs. Baker was the Queen, Miss Barrett was Ophelia, Miss Sefton was Osrick and Isabella Preston was Player Queen. The curtain was now rising at seven-thirty.
doors were opening at seven. The audiences the first week were very large, despite bad weather. Mr. Barrett's Hamlet was found to be well done, though the reviewer in *The Daily Picayune* suggested a different reading of the "mortal coil" line. The piece as a whole went off well, Baker's Polonius cited as an outstanding performance. The reviewer also mentioned that some of the audience complained of children in the galleries disturbing the audience, and he suggested a better policing of this area. (*The Daily Picayune*, November 5, 1863)

**The Stranger** was performed on November 7. Lawrence Barrett, Setchell, Baker, Mrs. Baker and Rose Shewell were in the cast. *One Thousand Milliners Wanted* was performed for the first time at the Varieties. Dan Setchell was featured as M'me Vaudepants. He was "... universally acknowledged to be the most successful impersonation of a female character by a man on the American stage."

**Dombey & Son** was presented on November 11. Mr. Setchell was Captain Cuttle, a part he had played in the major cities of the country, Lawrence Barrett was Mr. Toots, Baker was Major Joe Bagstock and Jack Bunsby, Kingsland was Mr. Dombey, Joseph Barrett was Mr. Carker, Mrs. Baker was Edith Dombey, Miss Shewell was Susan Nipper, Miss Sefton was Florence Dombey, and Isabella Preston was Mrs. Skewton. First Night concluded the evening. There was a large audience present and it was not bothered by noise in the theatre. Setchell was considered "great" as Captain Cuttle and Baker was cited for his performances as Joe Bagstock and Jack Bunsby. (*The Daily Picayune*, November 13, 1863) There were more interruptions at subsequent performances
but The Daily Picayune reviewer gave up and said that noise during performances was too common now to mention. (The Daily Picayune, November 14, 1863)

Richelieu or The Conspiracy was produced on November 17, 1863. Lawrence Barrett was Richelieu, Baker was DeMauprat, Setchell was De Berringhen, Joseph Barrett was the King, Miss Viola Barrett was Francois, Mrs. Baker was Julia de Mortemore and Angela Sefton was Marion de Lorme.

Our American Cousin began a short run of a few days on November 19. Setchell was Asa Trenchard, Joseph Barrett was Lord Dundreary, A. H. Campbell was Coyle, Lawrence Barrett was Abel Murcott, Baker was Binney, Kingsland was Sir Edward Trenchard, Mrs. Baker was Florence Trenchard, Miss Barrett sang a song as Mary Meredith, Miss Shewell was Georgina and Miss Sefton was Agusta. The play was considered well acted.

Rosedale or the Rifle Ball was played for a little over a week beginning on November 25. Lawrence Barrett was Elliott Gray, Baker was Miles McKenna, Setchell was Bunberry Robb, Joseph Barrett was Matthew Leigh, Mrs. Baker was Lady May and Viola Barrett was Rosa Leigh. It was considered a grand success, the acting, scenery and appointments being well done. It opened to a good house.

The Merchant of Venice was performed on December 5, 1863. Lawrence Barrett was Shylock, Baker was Gratiano, Setchell was Launcelot Gobbo, Joseph Barrett was Bassanio, Mrs. Baker was Portia and Miss Barrett was Jessica. The Mummy concluded the evening.

Paul Pry opened on the evening of December 6. Setchell was Paul Pry, Baker was Col. Hardy, Joseph Barrett was Frank Hardy, Salisbury was Witherton, Morison was Barry Stanley, Campbell was Doubledot, Denison was Old Stanley, Freeman was Simon, Mrs. Baker was Phoebe, Miss Sefton was Eliza and Isabella Preston was Mrs. Subtle. A Regular Fix followed with Setchell as Hugh DeBrass, Campbell as Mr. Surplus, Shelly as Charles Surplus, Morrison as Able Quick, Denison as Smiler, Collins as Porter, Mrs. Preston as Mrs. Surplus, Miss Sefton as Emily, Mrs. Seymour as Miss Caroline Carter and Mrs. Shubert as Matilda Jane. The Limerick Boy concluded the evening with Joseph Barrett as Paddy Miles.

The Stranger, with the first appearance of Miss E. Forrest, was played on December 8, 1863. Paul Pry concluded the evening.

The Romance of a Poor Young Man began a run of a few nights on December 9, with new scenery and effects. Lawrence Barrett was Manuel, Setchell was DeBevannes, Baker was Dr. Desmarets, Kingsland was Laroque, Mrs. Baker was Marguerite, Miss Barrett was Madame Aubrey and Miss Sefton was M'lle Helonia. A large crowd received the play with enthusiastic applause. It was well acted and the scenery was especially noticed.

The Robbers of the Forest of Bohemia was presented on December
12, 1863. Lawrence Barrett was Charles de Moor, Baker was Count de Moor, Kingsland was Francis de Moor, Setchell was Seplegelberg, Joseph Barrett was Switzer, Salisbury was Roller and Miss Barrett was Amelia. The Toodles concluded the evening. The Robbers was considered well done and well put on the stage. Lawrence Barrett's and Baker's performances were outstanding.

The Merry Wives of Windsor was presented on December 16. Setchell was Falstaff, Lawrence Barrett was Master Ford, Baker was Doctor Caius, Joseph Barrett was Sir Hugh Evans, Kingsland was Justice Shallow, Shelley was Master Page, Mrs. Baker was Mrs. Ford and Viola Barrett was Mrs. Page. The play drew a large crowd, despite bad weather and all the performers did well. (The Daily Picayune, December 18, 1863) It was repeated on December 18.

Another Shakespearean play was performed on December 17. Much Ado About Nothing featured Lawrence Barrett as Benedict, Setchell as Dogberry, Baker as Leonato, Mrs. Baker as Beatrice and Viola Barrett as Hero. Miss Salisbury did a Highland Fling. John Jones of the War Office concluded the evening. This play also drew a large crowd in cold weather. Lawrence Barrett, Baker, Setchell and Mrs. Baker were particularly good in their respective parts. (The Daily Picayune, December 19, 1863)

A play new to the Varieties stage was Leah, the Forsaken, which played for a few days beginning on December 19. It was first presented at Niblo's Garden, New York, played by Miss Bateman and was then being presented successfully in London. At the Varieties, the Jews in the
play were Mrs. Baker as Leah, Kingsland as Nathan, Salisbury as Abraham
and Miss Preston as Sarah. The Christians were Baker as Lorenz,
Lawrence Barrett as Rudolph, Joseph Barrett as Father Herman, Setchell
as Ludwig and Viola Barrett as Madalena. The play ran through
December 23, 1863. It was well received:

"Leah" was repeated last night in the presence of one of the
largest houses of the season. This new play, to all appearances,
will have a great run. It is one of those pieces that are
always attractive. Mrs. Baker, as Leah, was very successful,
but to our thinking, if her action was more subdued, her
personation of the character of the Jewess would be more
impressive. As Lorenz, the old magistrate, Mr. Baker has
achieved a decided success. As a delineator of old men's
characters, he is undoubtedly one of the best actors now on
the American stage. In Lorenz, he was continually reminding
us of Harry Placide, both as to tone of voice and style of
acting. Laurence Barrett's Rudolf was a fine piece of acting,
and will add to that young actor's reputation. Of Kingsland's
Nathan, the less said the better. He writhes, and twists, and
crouches, and rants and tears passion to tatters. This might
do in the Bowery; it will not pass muster in New Orleans. The
laughter that greeted his efforts last night should be a lesson
to him. Viola Barretts's Madalena is as pretty a bit of acting
as we have seen for many a day.

Boucicault's The Colleen Bawn finished out December. It
featured new scenery by Devell, Ciceri and Campbell. Mechanical
effects were by George Kerier. Lawrence Barrett was Danny Mann,
Setchell was Shelah, (a woman), Baker was Mylesna Coppaleen, Joseph
Barrett was Hardress Corgan, Kingsland was Corrigan and Mrs. Baker was
Elly O'Connor, the Colleen Rhudah. Large crowds attended the theatre
and everyone performed well, except Kingsland who "... cut a ridicu-
lous figure. . . ."

Tom Taylor's Babes in the Wood was presented on New Year's Day,
1864. Lawrence Barrett was Frank Rushton, his original part. Baker
was Lord Azaenby, Joseph Barrett was Tommy Sidell, Shelley was Sir George Loosestrife, Mrs. Baker was Lady Blanche Rushton, Mrs. Preston was Mrs. Beeltee and Miss Sefton was Trotter. Miss Salisbury did a Medley dance and *The Swiss Cottage* concluded the evening. There was standing room only and Miss Salisbury's Medley dance was so well applauded that she repeated it. *(The Daily Picayune, January 3, 1864)*

*Babes in the Wood* was presented again on January 3, 1864. *The Old Dutch Governor* concluded the evening with Setchell as Von Dunder, Kingsland as Peter the Great, Joseph Barrett as Baron Von Clump, Salisbury as Admiral Varensloff, Campbell as Peter Staimitz, Shelley as Count de Manville and Viola Barrett as Bertha.

*The Corsican Brothers* was presented on January 4. For the next few nights, it and *One Thousand Milliners Wanted* were repeated. In the former, Lawrence Barrett played the twin brothers Fabien and Louis del Francha, Joseph Barrett was M. De Chateau Renaud, Baker was Orlando, Setchell was Colonna and Viola Barrett was Emilie de Lesparre. Lawrence Barrett played the twin brothers exceptionally well. Joseph Barrett took the reviewer of *The Daily Picayune* by surprise, so good was her performance. Salisbury stood out too. The rest of the parts were fairly well sustained and the scenic effects and mechanical illusions were admirable.

*Rob Roy* was performed on January 8, 1864, with Lawrence Barrett as Rob Roy Macgregor, Baker as Bailie Nicol Jarvie, Setchell as Major Galbraith, Joseph Barrett as Captain Thornton, Mrs. Baker as Helen Macgregor and Viola Barrett as Diana Vernon. There was great room for
improvement in the performances in Rob Roy. Outstanding, however, was Baker's Jarvie. Miss Salisbury danced well but the songs and choruses were only moderately good. (The Daily Picayune, January 10, 1864)

Leah, the Forsaken played on January 9 and 10, by popular request.

The first benefit of the season was for Mrs. Baker on January 11. Camille and Our Country Cousin were chosen. Mrs. Baker played Camille and Margery in the latter. Lawrence Barrett was Armand Duval and Setchell played the country cousin. (The Daily Picayune, January 8, 1864) The house was jammed, pit to ceiling, not even standing room was available. Mrs. Baker played Camille well, though different from other actresses. It was not Dumas' Camille. Barrett was not very good as Duval. His performance was uneven, some scenes very good and passionate, others, cold. The afterpiece was well done. Mrs. Baker made a speech of thanks on being called before the curtain. (The Daily Picayune, January 13, 1864) Camille was repeated on January 15. Mrs. Baker was Camille, Viola Barrett was Olympe, Kingsland was Armand Duval, (a change in cast), Baker was St. Frivole and Joseph Barrett was Count DeVarville. The Toodles concluded the evening. The performances received these comments in The Daily Picayune:

"Camille," performed so successfully on Monday night for Mrs. Baker's benefit, was repeated last night in the presence of a large assemblage, so effectively that twice in the progress of the performance, Camille (Mrs. Baker) and Armand (Mr. L. Barrett) had to appear before the curtain, in response to the complimentary call of the well-pleased audience.
After "Camille," the farce, "Toodles," was performed, Setchell, as Toodles, provoking continuous roars of laughter, and being seconded by Mrs. Preston as Mrs. Toodles, a character in which she appears to great advantage.

Rosedale was presented from January 12 through January 14. It was considered the most popular play of the season.

Hamlet was performed on January 16, 1864, with essentially the same cast as its previous presentation of the season.

Lawrence Barrett took a benefit on January 18. Macbeth was performed with Barrett in the title role. Baker was Macduff, Setchell was the first witch, Mrs. Baker was Lady Macbeth and Viola Barrett was Hecate. Joseph Barrett, Kingsland, and Shelley were also in the cast.

Ici On Parle Francais closed the evening. (The Daily Picayune, January 16, 1864) Barrett's benefit was a success. The Daily Picayune reviewer had this to say about the performance:

Never had any aspiring histrionic a more gratifying evidence of the favorable impression he had made upon those who had witnessed his performances than had Mr. L. Barrett last night at the Varieties. The scene and the applause that greeted him when he made his appearance on the stage, must have been inspiring to the careful, studious, talented young actor. The liberal manifestations of approval of his performance as Macbeth, from the commencement to the close, showed how favorably he impressed the audience in his first public effort in the character. His Macbeth showed his usual careful and correct reading, and that it had been well studied. Lacking in vigor somewhat, it was well conceived, the action was good, and the elocution clear, fluent--excellent. As a first effort in the character, it was worthy of all praise. As Lady Macbeth, Mrs. Baker appears under disadvantages, she fails to satisfy our idea of the imperious, masculine, daring, ambitious, strong-willed wife of the noble Thane, and her performance, therefore, although careful and correct in speech, and in some scenes quite impressive, failed to create the powerful sensation of which the character is capable. Mr. Baker's Macduff was passably fair, but the character is unsuited to him, and so also is the character of Malcolm to Mr. J. Barrett, who exhibited
several short comings. Of the rest of the characters, the Hecate of Viola Barrett pleased us best. Never assuming to do too much, whatever this lady undertakes to do she does well. In Hecate she played and sung [sic] very pleasingly. At the conclusion of the play, Mr. Barrett, in response to the calls of the audience, appeared before the curtain, and in a few well chosen words, and with evidently deep feeling, made his grateful acknowledgements for the handsome compliment he had received, and promised continued exertions in his profession to retain the good opinion of his friends who had welcomed and cheered his efforts at the Varieties. After "Macbeth," the farce "Ici On Parle Francais" was given, and kept the house in a roar of laughter. (The Daily Picayune, January 20, 1864)

The Merry Wives of Windsor was scheduled for January 19 but three farces were played instead because Lawrence Barrett had sprained his foot and Baker had a bad cold.

London Assurance was played on January 20, 1864. Setchell was Mark Meddle, Kingsland was Sir Harcourt Courtly, Joseph Barrett was Charles Courtney, Mrs. Baker was Lady Gay Spanker and Viola Barrett was Grace Harkaway. Baker took the part of Dazzle as Barrett had not fully recovered from his sprained foot. Baker was hoarse but went on anyway. (The Daily Picayune, January 22, 1864)

Setchell's benefit was held on January 25. Sweethearts and Wives was presented, with Setchell singing a song as Billy Lackaday, Baker as Admiral Franklin and Mrs. Baker as Eugenia and Viola Barrett as Laura. Leah, The Forsook, a parody of Leah, The Forsaken, featured Setchell as Leah. The piece was written by Frank Wood and had been performed in Boston and New York with great success. It was interspersed with eighteen pieces of music. Setchell had created the title role. At the Varieties he was assisted by Joseph Barrett, Lewis Baker, Salisbury, Campbell and Viola Barrett. Setchell had a fine turnout:
Setchell was face to face with a host of friends last night. They crowded the Varieties until there was no room for more. The fine old comedy of "Sweethearts and Wives" was well played. Setchell's *Billy Lackaday* was good. Viola Barrett's *Laura* was a very spirited performance. Mr. J. Barrett (who appeared in the place of Mr. L. Barrett) did not show to advantage as *Charles Franklin*. Mr. L. Barrett's recitation of Samuel Lover's poem "Shamus O'Brien," was really beautiful. We hope it will be repeated. The burlesque "Leah, the Forsook" was a decided success. It is a rich affair and is likely to have a good run. Viola Barrett's *Rudolf* was capital. A more sprightly performance we have not seen for many a day. Setchell, at the close of the entertainment, was called out and bowed his acknowledgements. (The Daily Picayune, January 27, 1864)

*Leah, The Forsook*, played through January 30, along with *Ici On Parle Francais, The Loan of a Lover, The First Night, Robert Macaire,* and *Retribution.* On January 30 was the first presentation of *Retribution* of the season. Lawrence Barrett was Count Pruili, Baker was Oscar de Beaupre, Kingsland was Morissep, Joseph Barrett was Victor de Mornac, Shelley was Gamier, Freeman was Servant, Mrs. Baker was M'me de Beaupre and Mrs. Seymour was M'me de Pomenais. It was done in good style and the actors performed well. Barrett, recovered from his sprained foot, was warmly welcomed.

*Dot* was presented for the benefit of Baker on February 1, 1864. He played Caleb Plummer. Lawrence Barrett was John Peerybingle, Setchell was Tilly Slowboy, Joseph Barrett was Stranger, Mrs. Baker was Dot and Viola Barrett was Bertha. *The Comedy of Errors* followed with Dan Setchell and Lewis Baker as the Dromios. *Dot* was considered a good production, Mrs. Baker's Dot being one of her best roles and Mr. Barrett's Peerybingle an excellent characterization. *The Comedy of Errors* was considered only fair, The Daily Picayune reviewer having said that he had seen better and worse. Setchell and Baker were
considered amusing as the Dromios and though Lawrence Barrett and Kingsland acted the Antipholises well, the difference in height made it hard to accept them as twins. Mrs. Baker as Adriana and Viola Barrett as Luciana did well.

The Marble Heart was presented for the first time of the season on February 6, 1864. Kingsland was Gorgias, Shelley was Alcibiades, Lawrence Barrett was Phidias, The Sculptor, Baker was Diogenes, Freeman was a Slave, Viola Barrett was Thea, Mrs. Baker was Aspasia, a statue, Miss Sefton was Lais, a statue and Mrs. Seymour was Phyrne, a statue. Characters in the drama, as opposed to those who were in the dream, above, were Shepard as Lord Merton, Setchell as Viscount Chateau Margaux, Baker as Ferdinand Volage, Lawrence Barrett as Raphael Duchatlet, Kingsland as M. Veaudore, Shelley as Frederick de Courcy, Freeman as John, Breen as Baptiste, Mrs. Baker as M'lle Marco, Miss Sefton as Clementine, Mrs. Seymour as Mariette, Mrs. Shubert as Fedora, Mrs. Preston as M'me Duchatlet and Viola Barrett as Marie.

Don Caesar de Bazan and Katharine and Petruchio were presented on Mardi Gras night, February 9. Lawrence Barrett was Don Caesar, Joseph Barrett was Charles II, King of Spain, Kingsland was Don Jose de Santarem, Mrs. Baker was Maritana and Isabella Preston was Marchioness de Rotondo. The evening concluded with Katharine and Petruchio, with Lawrence Barrett and Mrs. Baker in the title roles, Setchell as Grumio, Salisbury as Baptista and Mrs. Preston as Curtis. Barrett and Mrs. Baker were good in the two plays but the rest of the cast were considered only passable. (The Daily Picayune, February 11, 1864)
The Ticket-of-Leave-Man began a run of several days on February 12. Lawrence Barrett was Robert Brierly, Kingsland was James Dalton, Baker was Hawkshaw, and Salisbury was Melter Moss. Setchell was Green Jones, Mrs. Baker was Sam Willoughby, Viola Barrett was Mary Edwards, with songs, Miss Sefton was Emily St. Erremond, with banjo solo, and Mrs. Preston was Mrs. Willoughby. The play went very smoothly its first night of production. The Daily Picayune reviewer commented that seldom had he seen a first-night presentation go so smoothly. Every one was up in his part, and it was well cast. Outstanding were Barrett as Robert Brierly, Mrs. Barrett and Baker. Mrs. Baker's boy part was much applauded. (The Daily Picayune, February 14, 1864)

Mrs. Barrett took her benefit on February 17, 1864. The Daily Picayune spoke highly of her:

Never, in our time, has an actress been more successful than Viola Barrett in becoming an established favorite with our playgoers. Moreover, her success is owing to her professional merit. In every walk of the drama she proves her competence to do well what she undertakes. Prepossessing in appearance, free from all vulgarity, easy and graceful in her movements, the possessor of a pleasing voice, nicely modulated, and withal always up to her part, it is no wonder that the fair and winsome lady has become an especial favorite of the patrons of the Varieties. . . . (The Daily Picayune, February 12, 1864)

Romeo and Juliet was presented with Mrs. Barrett as Juliet. Isabella Preston was the Nurse, Lawrence Barrett was Romeo, Baker was Mercutio, Kingsland was Friar Lawrence, Shelley was Benvolio, Joseph Barrett was Paris and Setchell was Peter. A Kiss in the Dark concluded the evening, with Setchell as Selim Pettibone, Joseph Barrett as Frank Fathom and Angela Sefton as Mrs. Pettibone.

The first appearance of the beautiful soubrette and vocalist,
Mary Shaw was on February 19. *The Daughter of the Regiment* was presented with Miss Shaw as Marie, Mrs. Preston as the Marchioness, Baker as Suplise, Setchell as Gamard and Shelley as Andreas. *Katharine and Petruchio* closed the evening. Miss Shaw's debut was a success. She was warmly welcomed and applauded. Her acting and singing were considered good. It was felt that she was quite an acquisition of the Varieties company. *(The Daily Picayune, February 21, 1864)*

*Jenny Lind* was presented for the first time of the season on February 20, Miss Shaw being used to advantage as Jenny Leatherlungs. Joseph Barrett was Baron Swigg-itoff Beery, Setchell was Granby Gag, Salisbury was Mr. Leatherlungs and Freeman was a student, as were Barton, Sheppard, Denison and Collins. The evening began with *Don Caesar de Bazan*. *Jenny Lind* was repeated on February 23 and 24, 1864, with *Romeo and Juliet* and *Don Caesar de Bazan*.

Kingsland took his benefit on February 25. *Othello* was presented with Lawrence Barrett as Othello, Kingsland as Iago, Baker as Cassio, Viola Barrett as Desdemona and Mrs. Baker as Emelia. *Sarah's Young Man* concluded the evening, with Setchell as Sam Sloeleaf and Mary Shaw as Sarah Tibbs. Kingsland had a fine house for his benefit. He played Iago well. It was suggested by the review in *The Daily Picayune* that the same faces and same plays tended to lessen the audience's attendance in any theatre. Novelty was suggested to take care of this situation. *(The Daily Picayune, February 27, 1864)*

Miss Mary Shaw was featured in *Kate Kearney* on February 26, which
was the play's first presentation of the season. Viola Barrett was Rose Kearney, Miss Sefton was Filadaune, Setchell was Ned Ryan and Joseph Barrett was Lenty O'Loughlin. Simpson & Co., concluded the evening, with the Bakers as the Simpsons. The first presentation of Kate Kearney brought special praise for the dancing of Miss Angela Sefton. She was much applauded. The other play of that evening, Simpson & Co., was considered never to have been performed better at the Varieties. There was a large house. (The Daily Picayune, February 28, 1864) Kate Kearney ran a few nights, along with The First Night, The Merchant of Venice, Delicate Ground or Paris in 1796, Sarah's Young Man, and Leap Year, the latter being presented on February 29, 1864.

Miss Angela Sefton took a benefit on March 1. Speed the Plough was presented with Miss Sefton as Susan Ashfield. Viola Barrett was Miss Blandofr, Lawrence Barrett was Bob Handy, Baker was Sir Able Handy, Setchell was Farmer Ashfield, Kingsland was Sir Philip Blandford and Joseph Barrett was Henry. Miss Sefton also did a pas seul. The evening concluded with a piece new to the Varieties, The Wept on the Wish-ton-wish, with Miss Sefton. The benefit was successful, with a fine house, the cold weather keeping some away, however. The performances went off well; Miss Sefton was applauded throughout. Her performance as Narramattah was "perfection." Her dancing was found by The Daily Picayune reviewer to be very graceful and it was wondered why she was not used in this capacity more often. (The Daily Picayune, March 3, 1864)
During the next few days *Othello*, *The Irish Tutor*, *Speed the Plough*, *The Wept of the Wish-ton-wish*, *Delicate Ground*, *Paul Pry*, *Jenny Lind*, *Macbeth*, *Leah, the Forsook*, and *Sweethearts and Wives* were presented. About this time the St. Charles Theatre and the Academy of Music were back in operation. (The Daily Picayune, March 6, 1864)

Mrs. Preston had a benefit on March 7. (The Daily Picayune, March 5, 1864) It was considered a success:

The beautiful play, "Still Waters Run Deep," was quite effectively presented, the John Mildmay of Mr. L. Barrett, the Captain Hawkesly of Mr. Baker, the Mrs. Sternhold of the beneficiary, and the Mrs. Mildmay of Viola Barrett, being especially good. At the close of the play, in response to the calls of the audience, Mrs. Preston, led on by Mr. L. Barrett, appeared before the curtain, was loudly cheered, received numerous bouquets, beautiful wreaths, and a casket, smiled her thanks and, gracefully curtseying, withdrew.

The Cavatina from the opera of "Linda" was so delightfully sung by Miss Mary Shaw, that the audience would not be satisfied without her repeating it, which she did with even greater effect.

Then followed the comedy, "The Pride of the Market," which was given with spirit, Mr. Baker as Marton, Mrs. Preston as Javotte, and Dan Setchell as Isidore Farine, contributing powerfully to the success of the performance. (The Daily Picayune, March 9, 1864)

A play having to do with the horrors of the Bastille was produced on March 10. Called *The Dead Heart*, it contained several tableaux. Lawrence Barrett was Robert Landry, Baker was Abbe Latour, Setchell was Anatole Loupet, Kingsland was Jacques Reboul, Mrs. Baker was Catherine Duval, and Miss Mary Shaw sang a song as Cerisette. *The Dead Heart* ran through March 16, March 11 being a benefit for Joseph Barrett. The opening night was considered a success, as was Mr. Barrett's benefit.
At this time the reviewer of The Daily Picayune wrote an article, the gist of which was that the theatres were not being well patronized, (houses were falling off), because the calibre of the acting was not good enough to draw crowds. He felt that, though the war was a cause of some patrons not attending the theatre, the main cause was that the "stars" at some theatres and the stock companies at others were just not good enough to bring the people out. (The Daily Picayune, March 18, 1864)

Hamlet, Richelieu, A Regular Fix, Poor Pillicoddy, The Merchant of Venice, Leah, the Forsook, The Robbers and a new piece Monsieur Jacques, followed in the next few days. The latter featured Baker in the title role, Salisbury as Sequence, Joseph Barrett as Vivid and Collins as Antonio. Mrs. Barrett sang a song as Mina. Baker's rendering of Poor Jacques was considered one of his best performances.

The Duke's Motto or "I Am Here" was presented on March 23, 1864. Lawrence Barrett played three roles, Captain Henri de Lagardere, Aesop, the Swordsman and The ________ (Devil). (The paper did not print the word "Devil" but had a dark line in its place.) Baker was Carrickfergus, Joseph Barrett was Regent, Kingsland was Gorzabues, Mrs. Barrett was Blanche de Nevers, Mrs. Preston was Helen de Nevers, Miss Sefton was Zillah and Mary Shaw sang a song as Juanita. A large audience was present and Lawrence Barrett received a curtain call at the end of the production. The play did not run smoothly due to its being the first presentation. The scenery was considered admirable. (The Daily Picayune, March 25, 1864) The play did not demand a great deal from
its actors. Highly successful in London and at the Varieties, it depended greatly on stage effects, scenery and stage business. It contained many things that were not possible or probable in real life. *The Duke's Motto* had quite a run, from March 23 through April 6. It was next to *Our American Cousin* as the top moneymaker of the time. There was no international copyright on it; twenty-five dollars per performance was paid John Brougham by theatres in this country.

The run of *The Duke's Motto* at the Varieties was interrupted by two benefits. The first was for Mrs. Baker, a complimentary one, on March 30. *Jeanie Deans* was presented for the first time of the season. Mrs. Baker had the title role. Baker was David Deans, and Effie Deans was played by an amateur from New Orleans, her first appearance on any stage. Mary Shaw was Madge Wildfire, Lawrence Barrett was Fairbrother and Dan Setchell was Laird O'Dumbiedikes. A new comedietta called *The Census* closed the evening, featuring Setchell as Mr. Peter Familias. The other benefit was a complimentary one also, for Lawrence Barrett. It was on April 4 and *The King of the Commons* and *Cool as a Cucumber* were presented. Barrett competed against John Wilkes Booth appearing in *The Corsican Brothers* at the St. Charles Theatre. Booth had only a fair house. (*The Daily Picayune*, April 1, 1864) Barrett's benefit was a success, drawing an immense crowd. He played the Scotch King of England in *The King of the Commons* very well. Outstanding was Mrs. Barrett's performance as Madeline Weir. Very good were Dan Setchell as Laird Small, Joseph Barrett as Malcolm Young, Kingsland as George Weir, Salisbury as Sir Adam Weir and Mrs. Preston...
as Widow Barton. A gold watch and chain were presented by Mr. Pitkin. Mr. Marks, the treasurer of the theatre, gave Barrett a gold headed cane. Baker was very good as Plumper in the afterpiece. (The Daily Picayune, April 6, 1864) Mrs. Baker's benefit had been a grand success, also. The house was completely filled, with more ladies than any other night of the season. Governor Hahn and many civil and military officials were present. The performances were good, and the young amateur lady gave promise, though she had stage fright and spoke in a low tone. Her name was not given. (The Daily Picayune, April 1, 1864)

Jeanie Deans was performed on April 7, 1864. Setchell's benefit was to be on April 8, but it was postponed because of his illness. The Duke's Motto was presented instead. The young lady amateur was more confident in the second presentation of Jeanie Deans.

Miss Mary Shaw had a benefit on April 11. The Honey Moon and Po-ca-hon-tas were performed. Miss Shaw played Juliana in the former. (The Daily Picayune, April 9, 1864) The benefit was a success and Miss Shaw performed well. (The Daily Picayune, April 13, 1864)

Master Willie Seymour was tendered a complimentary benefit on April 13. Rosedale was presented. He played the little Baronet, and was considered quite good for his age.

Setchell took his benefit on April 14. The performances began with The Conjugal Lesson, with Setchell and Miss Mary Shaw as the Lullabys. California Diamonds followed, with Setchell as Mr. Kerr Mudgeon. Lawrence Barrett then recited "Shamus O'Brien" after which
One Thousand Milliners Wanted was presented, with Setchell as Joe Baggs and M'me Vanderpants. John Jones of the War Office concluded the evening, with Setchell as Guy Goodluck. Altogether, Setchell performed five roles that night. He did not have such a large house. He was given some tokens of admiration by some of his friends and the performances went well. (The Daily Picayune, April 16, 1864)

Mrs. Viola Barrett had a complimentary benefit on April 15. Governor Hahn, Mr. Wee, Mr. Broot, Mr. Davis and Mr. Whitaker were among those tendering it. (The Daily Picayune, April 13, 1864) She Stoops to Conquer was presented, with Lawrence Barrett as Young Marlow, Baker as Old Hardcastle, Setchell as Tony Lumpkin, Joseph Barrett as Hastings, Mrs. Barrett as Miss Hardcastle, Mrs. Preston as Mrs. Hardcastle and Miss Sefton as Miss Neville. Leah, The Forsook with Dan Setchell as Leah, Mrs. Barrett as Rudolph, Joseph Barrett as Madelina and Baker as the Doctor, closed the evening. Mrs. Barrett's benefit was crowded and highly pleased the audience. (The Daily Picayune, April 17, 1864)

Mr. J. G. Marks, Treasurer, had a benefit on April 16. The Romance of a Poor Young Man was performed.

The machinists, Mr. Kesler and Strondback, had a benefit on April 17. The Marble Heart and A Kiss in the Dark were presented. There was a good house and the performances went off well. (The Daily Picayune, April 19, 1864)

The School For Scandal was presented for the benefit of the U. S. Sanitary Commission on April 18, 1864. Lists of subscribers were
to be made at the box office; contributions were to be what the ticket buyer wished to give. The labors of mercy of the Commission were to be given to Federal and Confederate sympathizers alike. (The Daily Picayune, April 9, 1864) The United States Sanitary Commission's benefit was only tolerably large and the performances went off well. (The Daily Picayune, April 20, 1864)

Lewis Baker took his benefit on the last night of the season, that of April 21, 1864. Old Heads and Young Hearts and The Toodles were presented. Miss Mary Shaw sang a popular ballad.

The season closed successfully, both financially and artistically. It seemed that Lewis Baker would be the manager for the upcoming season, and in fact, arrangements had been made with Dan Setchell for him to continue, with Baker as part of the combination that had brought such success the previous season. However, Setchell broke his arrangement with Baker and left suddenly for San Francisco. He sailed from there for Australia a few months later and was drowned in a storm. His leaving led Baker to cancel his lease of the Varieties and to leave New Orleans. A. S. Fenno, an actor of considerable experience but not in the capacity of manager, was the next lessee. Under Fenno, the Varieties experienced a season, 1864-65, of artistic mediocrity and financial insolvency. Fenno advertised very little and also maintained a tight-fisted policy in the other departments of the enterprise. 17

During the summer of 1864, a portion of the parquet nearest

17 Kendall, op. cit., pp. 399-400.
the stage was set off, in the manner of the New York theatres, under
the name of "Orchestra Seats," and was handsomely furnished and
carpeted. A higher price was charged for this area of the house.
(The Daily Picayune, August 14, 1864) Deville was working on a new
drop curtain, the subject of which was that of the Theatre de Italiens
in Paris. He was also to paint an entirely new proscenium. (The
Daily Picayune, August 28, 1864)

Summary of the 1863-1864 Season

Lewis Baker formed a partnership with Dan Setchell and Lawrence
Barrett and to this corporation the lease on the Varieties was trans­
ferred. The stock company included the aforementioned, and others such
as C. Kingsland, Joseph Barrett, F. A. Gossin, Lewis Morrions, A. H.
Campbell, C. Salisbury and Master Willie Seymour. Ladies included Viola
Barrett, Angela Sefton, Mrs. Isabella Preston, Mrs. J. Seymour, Rose
Shewell, Mrs. Schubert and Mrs. Baker. The orchestra leader was again
Mr. Greuelling and J. G. Marks was the treasurer.

The Varieties Theatre had been overhauled before the season
opened on October 29, 1863. Lawrence Barrett was featured in the
standard plays and Shakespearean productions that season, among which
were Hamlet, Richelieu, The Merchant of Venice, and Much Ado About
Nothing. There were perhaps more Shakespearean plays done this season
than ever before. Setchell was the featured comedian, appearing in
such plays as Our American Cousin, Paul Pry, and The Merry Wives of
Windsor. Mary Shaw joined the company as featured vocalist in February,
and from then on there was a greater emphasis on musical dramas. The longest run of the season was The Duke's Motto, which was performed for two weeks. The usual benefits were given principal members of the stock company.

The Varieties was the only theatre operating in New Orleans until March, by which time it had been joined by the St. Charles Theatre and The Academy of Music. The Varieties closed on April 21, both financially and artistically successful. Arrangements were made between Lewis Baker and Dan Setchell for the coming season but Setchell left suddenly for San Francisco. He sailed from there for Australia a few months later and was drowned in a storm. His leaving led Baker to cancel his lease and to leave New Orleans.

1864-1865 Season

The 1864-65 season opened on September 20, with Handy Andy, The Swiss Swains, Sketches in India and a dance by Miss Rose Wood. The troupe had arrived the day before. A review of the opening night also contained a list of the stock company:

The company is to be a numerous and talented one. Mr. Fenno, who has had the experience of a life-time, is to be the stage manager. The leading lady is Mrs. J. H. Allen, who since she made so genuine an impression on the boards of the Varieties, some season since, (under Mr. Placide's management), as Miranda, in Shakespeare's "Tempest," has been going on from good to better; and from better to best, at several of the best theatres in the country. . . . Viola Barrett returns to her old friends and their admiration, and Mrs. Preston, one of the most useful and reliable Varieties actors, also resumes her old place in the company.
Miss Effie Gernon, one of the most popular soubrettes in the country, has been secured, . . . The three Misses Wood, Kate, Rose, and Therese; the two Misses Landry, May and Frances; Misses Melmer, Henry, Penroyer, Cellos, Blake and Bentley, all pretty, attractive and clever, in their various lines; Mrs. Seymour, and her talented boy, Willie, of course, retain their places in the Varieties company.

In the male department we find announced the names of three of the favorites of last season—Messrs. Lawrence and Joseph Barrett and Dan Setchell.[sic] The leading comedian will be Mr. Barton Hill. . . . The "Old man" of the company is to be Curtis, of the Eastern theatres, an excellent selection. The low comedian is the celebrated Boston favorite, William Scallan. Mr. Daley, a very gentlemanly and accomplished comedian, comes from Wallack's and then there are Messrs. Campbell, so long of the St. Charles, Haupt, Ellis, Melner, Cobay, Salter and Collins—the whole forming a very excellent company.

The pieces selected for the opening night were of necessity "old stagers;" the company, thus brought together for the first time from various quarters, having had no opportunity for rehearsing, and being obliged to do the best possible under the circumstances. Several of the persons engaged in them were old acquaintences, and were warmly welcomed on their several entrances. Mr. and Mrs. Joseph Barrett must have been very much gratified with the warmth of their reception.

Messrs. Curtis and Scallan, with limited opportunities for the display of their abilities, the one as the personator of the first class old man of the drama, and the latter as a low comedian and character-actor of admitted excellence, made a decidedly favorable impression upon the occasion of their debut on the Varieties boards. As Sir Matthew Scraggs, in the old farce of "Sketches in India," Mr. Curtis had an opportunity of showing what he can do with such parts as the Sir Peter Teazles, the Old Dorntons, and such other high parts. There is a heartiness and an unctuousness in his acting which will make his as decided a favorite here as for years he had been at the North.

Mr. Scallan, as Swig, in "Swiss Swains," Tom Tape, in "Sketches in India," and Handy Andy, in the funny farce of that name, may be said to have "borne the labor and heat of the day."

It was rather a heavy one, but he performed the triple task with great success and credit. As Handy Andy he is beyond all comparison the best of the many we have seen in the character. Notwithstanding the too great length of this piece, (which
has elsewhere been judiciously curtailed) Scallan kept the house in a continuous roar of laughter throughout its performance.

Mrs. Viola Barrett was heartily welcomed back, and played her little part in "Swiss Swains" very prettily. As Sally Scraggs, the stage struck niece of the old India tobacconist, she had a more favorable opportunity of displaying her ability as an accomplished and versatile comedienne. In both characters she sang a favorite song very nicely.

Miss Rose Wood danced a Spanish pas seul between the two first pieces, and made a hit. She, however, had evidently not entirely recovered from the fatigues of her recent voyage. Miss Josephine Henry has but a small part to play, that of Oonah, in "Handy Andy," but she played it most artistically, and fairly divided the applause with Scallan. . . .

Upon the whole the management may fairly congratulate itself on the success of the first night of the Varieties season.

Mrs. J. H. Allen made her first appearance at the Varieties on September 21, 1864, as did Barton Hill, in Man and Wife. Viola Barrett played Fanny, Misses Rose and Kate Wood did a "Pas de Matelot," and Handy Andy closed the evening, with Mr. Scallan in the title role. Mrs. Allen showed herself to be equally at home in genteel comedy in Man and Wife, having the reputation of being a great tragedienne with Forrest. Hill also made a good impression as Captain Astencourt, in the same piece. They were called before the curtain at the close of the comedy. The others performed well also. (The Daily Picayune, September 23, 1864)

The Honeymoon, and Sketches in India were the dramatic performances on September 22, 1864. The Woods repeated their "Pas de Matelot." (The Daily True Delta, September 22, 1864)

The Lady of Lyons was given on September 23. Barton Hill was Claude Melnotte and Mrs. J. H. Allen was Pauline. Miss Rose Wood did
a "Pas D'Ariel" and Somebody Else closed the evening, with Scallan as Hans, and Mrs. Barrett as Minnie, singing songs.

The Little Treasure opened on the evening of September 24. Barton Hill was Captain Walter Maydenblush and Mrs. Allen was Gertrude. A double "Highland Fling" was done by Rose and Kate Wood. The Conjugal Lesson concluded the evening, with Scallan as Mr. Lullaby and Viola Barrett as Mrs. Lullaby.

Camille played a few nights beginning on September 25, 1864. Mrs. Allen had the title role and was reminiscent of Matilda Heron in her performance. Hill was good as Armand. Mrs. Allen had been slightly indisposed since the beginning of the season but went on anyway. When she played Camille the second time, Fenno, the manager, spoke an apology for her to the audience. But her acting was found very good, as was Hill's Armand and Scallan's Gaston. It was thought that Mrs. Preston's style of acting was too exuberant and that it should be toned down a bit. Miss Josephine Henry's Nichette was considered a charming piece of acting. (The Daily Picayune, September 29, 1864)

Still Waters Run Deep, with Hill as John Mildmay, was performed on September 28. Miss Rose Wood then danced "La Smolinski." Handy Andy concluded the evening. Hill played John Mildmay well. Mrs. Barrett was good as Mrs. Mildmay, Campbell was excellent as old Potter, Mrs. Preston was emphatic and demonstrative as Mrs. Sternhold but Joseph Barrett did not make much of the part of Dunbilk. Daly's Hawksley was not very good either. It seemed that he was not well
acquainted with the part and its needs. (The Daily Picayune, September 30, 1864)

The Corsican Brothers was presented on September 29 and 30, along with a dance by the Wood sisters, The Little Treasure and A Loan of a Lover. Barton Hill was considered to have done the duel role of the twin brothers very artistically. The whole piece was considered very effective. Mrs. Preston's part of the mother added greatly to the effect of the ensemble. The Misses Wood and Henry danced prettily in the piece, but Joseph Barrett only walked through his part and Daly's interpretation of Chateau Renaud was questionable. (The Daily Picayune, October 2, 1864)

The first Shakespearean play of the season was Othello, on October 1. Miss Rose Wood did a pas seul and Swiss Swains concluded the evening. Othello was repeated on October 4, with Hill in the title role, and Mrs. Allen as Desdemona. The performances of Mrs. Allen and Hill were very good. Daly's Iago was "cold enough." The Daily Picayune reviewer wondered if he could not warm it up a little, as he played his roles coldly as a rule. (The Daily Picayune, October 6, 1864)

Rob Roy and a "Double Highland Fling" by the Woods were the performances of October 2, 1864.

The Hunchback, a "pas de Zampa" by the Misses Rose and Kate Wood, and Out On a Spree were the performances of October 5, 1864. Hill's Clifford in The Hunchback was highly praised. Daly's Master Walter was the best he had done so far in the season. Mr. and Mrs.
Barrett were pleasing as Modus and Helen, and Gobay was a good Lord Tinsel. Mrs. Allen's Julia was uneven. (The Daily Picayune, October 7, 1864)

The Marble Heart was played from October 6 through October 8, with Mrs. Allen as Marco and Hill as Phidias. It was a good production. Mrs. Allen was the "portrait" of Marco, Joseph Barrett was at home with Vaudore and Daly's Volage was a grand success.

The Soldier's Daughter went off to a first rate house on October 10. Mrs. Allen was Widow Cheerly and Hill was Frank Heartall. Scallan was good too, as Timothy Quaint. Joseph Barrett was Charles Woodley and Campbell was Old Ferrett. Morrison was stilty and oratorical as Malfort but Curtis did excellently as the old man of the piece. (The Daily Picayune, October 12, 1864)

The Colleen Bawn was the next major production of the season. It ran from October 18 through October 20, 1864. Mrs. Allen was Anne Chute and Hill was Kyrie Daly. It was well done, Mrs. Allen and Hill receiving special praise for their performances. Mrs. Seymour was very good as the old woman Sheelah. Curtis' old priest, Father Tom, was admirable and Scallan's Danny Man was a "gem." Barrett was "capital" as Mylesna Coppaleen. Mrs. Preston was a good Mrs. Cregan.

The Duke's Motto followed close by and played for a week, drawing large audiences. The cast included Hill as Legarderes, Barrett as Carrickfergus, Miss Josephine Henry as the Gypsy girl and Scallan as Peyrolles. (The Daily Picayune, November 1, 1864)

The Ticket-of-Leave-Man, even more successful than The Duke's
Motto, ran from October 31 through November 9, along with The Gunmaker of Moscow and Robert Macaire on the last two nights of the run. Hill was Robert Brierly, Mrs. Allen was May Edwards, Mrs. Barrett and Scallan were the Evremonds, Curtis was Melter Moss and Barrett was Dalton. Daly was Hawkshaw, Mrs. Preston was Mrs. Willoughby, Miss Henry was Sam and Morrison was Gibson. All played well. The play contained superb scenery, exquisite music, songs and dances.

The next few nights saw such plays as Paul's Return From California, The Irish Emigrant, Parents and Guardians, Ingomar, and Dick Turpin. The Woods danced. Paul's Return From California was well done, good acting being performed by Mrs. Allen, Hill, Mr. and Mrs. Barrett, Curtis, Daly and Campbell. Scallan was good in The Irish Emigrant.

Plot and Passion or The Female Gambler and The Irish Emigrant were the dramatic presentations of November 13. Miss Wood did a dance and W. H. Fuller, the world's skating champion, appeared. Plot and Passion was considered well done. (The Daily Picayune, November 15, 1864)

All That Glitters Is Not Gold and Morning Call were presented on November 14. Fuller performed and the Woods did a pas de deux. (The Daily Picayune, November 16, 1864)

The Willow Copse opened on the evening of November 15. It was followed by Fuller with his skating scenes. Miss Rose Wood danced a "pas D'Ariel" and the evening concluded with Mr. and Mrs. Peter White. The Willow Copse was repeated on November 16 and Fuller performed again,
as did Miss Wood. The evening concluded with Dick Turpin. The Willow Copse was considered well presented. Fuller was thought to be a good attraction. He was the first person not in the regular stock company to appear at the Varieties that season.

Plot and Passion was repeated on November 17, along with a performance by Fuller and the Misses Wood dancing "La Mazurka." The Irish Lion concluded the evening.

Mrs. Allen took a benefit on November 18, 1864, the first of the season. The Life of an Actress and Black Eyed Susan were performed. The benefit was attended by a large crowd. (The Daily Picayune, November 22, 1864)

Fuller appeared for the last time in his skating scenes on November 19. The Willow Copse, Robert Macaire and a dance by Rose and Kate Wood were the other performances of the evening. Mrs. Allen was Rose Fielding and Hill was Luke Fielding in the former play. Hill was Robert Macaire.

Barton Hill took a benefit on November 25. The Stranger and Pizarro were performed. A dance was done by the Misses Wood.

There were now four theatres operating in New Orleans; The Varieties, The St. Charles, The Academy of Music and Canterbury Hall. (The Daily Picayune, November 27, 1864)

The Dead Heart opened a short run on November 28. In it were Mrs. Allen, Mrs. Barrett, Josephine Henry, Mrs. Preston, Mrs. Seymour, Mrs. Scallan, and Messrs. Barton Hill, Daly, Curtis, Barrett, Campbell, and Morrison. It was considered a first rate production, Mrs. Allen as
Catherine Duval and Countess St. Valerie, Mrs. Barrett, Hill as Robert Landry, and Daly as Abbe Latour performing especially well. A pas de deux by the Misses Wood accompanied the production.

Other plays presented during the last week of November were The Life of an Actress, Betsy Baker, The Colleen Bawn, Ingomar, Nature and Philosophy, The Ticket-of-Leave-Man, The Corsican Brothers and Handy Andy. The Woods often performed a dance.

Mrs. Viola Barrett took a benefit on December 2. Angel of Midnight was produced, which featured a masquerade scene and a dance by the Misses Wood.

A successful production during the first two weeks of December was Aurora Floyd. First played on December 5, it ran through the 10th with a few interruptions. One of these was a benefit for H. F. Daly on December 6. Richard III was selected, with Mrs. Allen as Lady Anne, Daly in the title role, and Hill as Richmond. Another benefit was that of Mrs. Preston on December 9. School For Scandal was performed with Mrs. Allen, Mrs. Barrett, Mrs. Preston, Miss Henry, and Messrs. Hill, Daly, Curtis, Scallan, Barrett, Campbell, Morrison and Melmer in the cast. A dance was done and the farce Sketches in India concluded the evening.

Scallan had a benefit on December 13, 1864. Brougham's Our Irish Cousin opened the evening. The Wood sisters did an "Irish Lilt." Gottschalk, a one-act sketch by B. B. Baker, Esq. concluded the evening. Scallan had a full house and the audience seemed to enjoy the entertainments. (The Daily Picayune, December 15, 1864)
Miss Josephine Henry took a benefit on December 16. The Blind Girl's Legacy was performed, after which a "Pas Fantastique" was done by the Wood Sisters. Wandering Boys concluded the evening, with Viola Barrett as Pauline and Miss Henry as Justin.

W. H. Curtis took a benefit on December 20. The Rivals, with Mrs. Allen billed as Lydia Languish and Hill as Captain Absolute, opened the evening. Miss Eva Brent sang a song. The Woods then danced and the evening concluded with Turnpike Gate. Mrs. Allen was too ill to play Lydia Languish so Mrs. Barrett took her place and performed well. Miss Brent sang charmingly. (The Daily Picayune, December 22, 1864)

Dot or The Cricket on The Hearth began a run on December 22, which extended through January 5, 1865. New scenery was featured. It was well played and became the rage of New Orleans. Mrs. Allen was first listed as Dot and then Miss Henry was billed in the role. Barton Hill was Caleb Plummer, Mrs. Barrett was Bertha and Daly was John Peerybingle. Dot was also being played at the St. Charles Theatre, but continued to draw full houses at the Varieties. Po-ca-hon-tas was added to the bill on December 29 and continued through January 5, 1865. Hill was Captain John Smith and Mrs. Barrett was Po-ca-hon-tas. Campbell was Pow-ha-tan. A large advertisement on the front page of The Daily Picayune listed the cast as follows: Mrs. Allen as Dot, Hill as Caleb Plummer, Daly as John Peerybingle, Joseph Barrett as Ned Plummer, J. Collins as Old Dot, with a song, Campbell as Tackleton, Salter as First Neighbor, Aitkens as Second Neighbor, Mrs. Barrett as
Bertha, Mrs. Preston as Mrs. Fielding, Miss Fannie Melmer as May Fielding, Miss Josephine Henry as Tilly Slowby and Miss Schoolcraft as Old Mrs. Dot. The baby was played by "The Infant Prodigy." Characters in the Fairy prologue were Miss Rose Wood as Oberon, Miss Nettie Rice as Titania, Augusta Howell as Ariel and Willie Seymour as Puck. The Latter-day Fairies were Mrs. Seymour as Home, Miss Pierce as Kettle, Miss Schoolcraft as Cradle and Miss Kate Wood as Cricket.

Other plays performed during the month of December were The Irish Lion, Pauline, Gottschalk, The Angel of Midnight, The Irish Cousin, The Wandering Boys, Turnpike Gate and Idiot Witness or The Tale of Blood.

A benefit for the Charity Hospital was held on January 6, 1865. The Lady of Lyons was chosen with Mrs. Allen as Pauline and Hill as Claude Melnotte. The Woods did a pas de deux. Perfection was the other dramatic offering of the evening.

During the next week, Dot, Po-ca-hon-tas, Jewess of Madrid, Still Waters Run Deep and The Duke's Motto were played, most of them several times.

Miss Henrietta Irving terminated an engagement at the St. Charles Theatre and was hired to appear at the Varieties. She opened in London Assurance, as Lady Gay Spanker on January 16, 1865. (The Daily Picayune, January 14, 1865) At that time, Mrs. Allen's engagement at the Varieties was terminated. (The Daily Picayune, January 15, 1865) Besides London Assurance, the Woods did a "Highland Fling" and The Swiss Cottage was presented. Miss Irving performed well, if a
little exuberant, as Lady Gay Spanker in her first appearance at the Varieties. Curtis' Sir Harcourt was particularly good. The rest of the performers did well also. (The Daily Picayune, January 18, 1865)

Apparently Miss Irving was hired to replace Mrs. Allen as the stock company's leading lady, for she appeared in leading roles. The Stranger was presented on January 17, with Miss Irving as Mrs. Haller. Hill was the Stranger. "La Smolinski" was danced by Miss Rose Wood, and Out On a Spree concluded the evening.

Hill and Miss Irving took the leading roles the next evening, in Romeo and Juliet. Miss Rose Wood did a "Pas D'Ariel," and Going to the Races concluded the entertainments for the evening. Romeo and Juliet was well done, but The Daily Picayune reviewer liked Miss Irving in comedy better. Daly was good as Mercutio. (The Daily Picayune, January 20, 1865)

Miss Irving played the lead in Camille with Hill as Armand Duval on January 19. Miss Rose Wood did a dance and the evening concluded with Out On a Spree.

The farewell benefit of Barton Hill was on January 20. Money was presented with Miss Irving as Clara Douglas and Hill as Alfred Evelyn. He also performed as Captain John Smith in Po-ca-hon-tas.

Miss Irving depicted six characters in Satan in Paris on January 21. Hill was Count Vanille. The Limberick Boy concluded the evening. A policy of no Sunday performances began at this time. (The Daily Picayune, January 22, 1865)

Miss Irving had a benefit on January 27, 1865. Much Ado About
**Nothing** featured Miss Irving as Beatrice and Hill as Benedict. Miss Rose Wood did a dance and **Sketches in India** concluded the evening. Miss Irving had a first class house at her benefit, at which she did not play Beatrice very well, only fairly, according to **The Daily Picayune** reviewer. Hill's Benedict was one of his best performances. He was to go on to an engagement in the West. (**The Daily Picayune**, January 29, 1865)

Hill played for the last time at the Varieties on January 28. He was Scumley with Miss Irving's Miriam in **Miriam's Crime**. This was an original role for her. The Woods did "La Mazourka" and the evening concluded with **Swiss Swains**.

Mrs. Mary Gladstane was to make her first appearance of the season at the Varieties in **The Hunchback** on January 30, 1865. However, Miss Irving played Julia in **The Hunchback** when Mrs. Gladstane did not arrive. Wallis played Clifford. (**The Daily Picayune**, February 1, 1865)

Charles Wallis was making his first appearance of the season as Clifford. The Woods danced the "Pas de Matelot" and **The Irish Lion** closed the evening. **Miriam's Crime** was presented with Miss Irving on January 31, 1865.

Mrs. Gladstane appeared for the first time at the Varieties that season in Read's **Masks and Faces** on February 1, 1865, after which the Woods did a dance. The evening concluded with **Out On a Spree**. Mrs. Gladstane as Peg Woffington in **Masks and Faces** had a part that suited her well. It was well supported by the company, Curtis getting particular notice as Triplet.
As You Like It featured Mrs. Gladstane as Rosalind on February 2. In addition, the Woods did a dance and the evening concluded with The Limerick Boy. It was not well performed generally, the cast being unfamiliar with the text to the point that they changed the words and meaning. Mrs. Gladstane as Rosalind, Daly as Jacques and Curtis as Adam performed well, however. (The Daily Picayune, February 4, 1865)

Mrs. Gladstane took a benefit on February 6, when Lady Audley's Secret was played. (The Daily Picayune, February 4, 1865) The Woods performed on this occasion a "Pas de deux Fantastique," and the evening concluded with the farce Good For Nothing. Mrs. Gladstane was very effective in Lady Audley's Secret. She had to maintain two parts at once, one for the audience and the other for the other actors in the plot. (The Daily Picayune, February 9, 1865) It was repeated on February 7, along with the Wood's "Highland Fling" and Mr. and Mrs. Peter White.

Mrs. Gladstane took another benefit on February 8, when Lady Audley's Secret was again performed. The Woods danced and the evening concluded with The Honeymoon. Mrs. Gladstane's engagement at the Varieties was considered "... the best of the season." There was a crowded house at the benefit and Mrs. Gladstane played well. (The Daily Picayune, February 10, 1865)

The Aeolian Minstrels were engaged at the St. Charles Street Opera House and were filling it. They arranged to give a series of Wednesday and Saturday afternoon performances at the Varieties. Ethiopian singers, instrumentalists and comics, they were considered very good. The first of these matinees was on February 8. Half price
was charged for the children and servants.

The Artist's Bride opened on the evening of February 9. The Woods danced "La Zingarilla." Good For Nothing concluded the evening. The Artist's Bride was repeated the next evening. A "Pas de Zampa" was performed by the Wood sisters and Our Country Cousin closed the evening.

A matinee of the Aeolian Minstrels was held at noon on Saturday, February 11. Tom Taylor's comedy Unequal Match opened the evening performances that day with Mrs. Gladstane as Hester. The Woods did a dance and Lucretia Borgia brought the evening to a close.

Miriam and The Soldier's Daughter featured Mrs. Gladstane on February 13. The Woods did their "Pas de Zampa." Lady Isabel of East Lynne was performed on February 14 and February 15, along with Stage Struck, Betsy Baker, and a dance by Rose Wood. The last night of Mrs. Gladstane's engagement was on February 16, when Lady Isabel of East Lynne and Betsy Baker were repeated. The Woods did a "Pas de Polka." Mrs. Gladstane went on to Memphis for an engagement. (The Daily Picayune, February 22, 1865)

The farewell benefit of J. H. Allen was on February 17. The Serious Family was performed, after which the Woods did a "Pas Fantistique." Naval Engagements opened the evening. Mrs. Allen played Mrs. Ormsby Delmaine and Mary Mortimer.

Miss Henrietta Irving began another engagement at the Varieties on February 18. She played Adrienne Le Couvreur in Adrienne, The Actress. The Woods danced "La Masenka" and the evening concluded with Whites and Browns.
The Aeolian Minstrels performed a matinee on February 18, at which the Woods danced.

Miss Irving was featured the next several evenings in plays such as *The Serious Family*, *London Assurance*, *The Stranger*, *Satan in Paris* and *Love's Sacrifice*. They were performed with *A Kiss in the Dark*, *The Swiss Cottage*, and *The Rough Diamond*. The Wood sisters danced such pieces as "La Madrillina," "Pas Styrien," and "La Cachuca."

The Aeolian Minstrels gave a matinee performance at the Varieties on February 25.

Miss Irving performed in *Six Degrees of Crime* on February 27. The Woods did a dance. *Jenny Lind* was presented, in which the beautiful and talented comedienne, Belle Wallace made her first appearance at the Varieties. The bill was repeated on the next evening.

Lawrence Barrett appeared on March 3 as Claude Melnotte in *The Lady of Lyons*. Miss Irving was in the cast also. A dance was done by the Woods and the evening concluded with a popular farce. Barrett played *Richard III* March 4, supported by Miss Irving. There was an over-flowing house. His performance was considered better than the previous season, which was then considered very good. The whole play was well performed. (*The Daily Picayune*, March 7, 1865)

*Money* was played on March 6, Barrett's Alfred Evelyn was greeted by a full house, to which he performed excellently. Mrs. Barrett was Clara Douglas, Mrs. Preston was Lady Franklin, Campbell was Graves and Wallace was Sir John Vesey. (*The Daily Picayune*, March 8, 1865)

Barrett played *Richelieu* on the next evening. Miss Irving was
Julia de Mortimer. His performance was outstanding. Fenno played Baradas well, as did Viola Barrett as Francois. Daly was excellent as Mauprat and Miss Irving was an artistic Julia. (The Daily Picayune, March 9, 1865)

Charles de Moor was played by Barrett when Schiller's The Robbers was performed on March 8. The Misses Wood did a dance and The Widow's Victim closed the evening.

Shakespeare was presented at the Varieties on March 9 when Barrett assumed the title role in Othello. Miss Irving played Emilia, Daly played Iago and Viola Barrett played Desdemona. A dance by the Wood sisters and a farce followed.

Barrett took a benefit on March 10. Rosedale was performed with Barrett as Elliott Grey and Miss Irving as Lady Florence May. The Woods performed a "Grand Valse Galop" with all the characters of the play. A crowded house attended, (The Daily Picayune, March 12, 1865) and the play and a dance were performed March 11.

Hamlet and a pas seul by Rose Wood were performed on March 13. (The Daily Picayune, March 11, 1865)

Barrett played Shylock in The Merchant of Venice on March 14. His performance was very good. The Woods did a pas de deux, and The Eton Boy closed the evening. The Daily Picayune reviewer found Miss Irving was not good as Portia. She played it too "flippantly" and "familiarly." There was not enough "dignity." Messrs. Stratton, Salter and Morrison were Salanio, Salarino and Lorenzo. It was found that Viola Barrett should have been cast as Jessica but Mrs. Melmer did
satisfactory justice to the role. Campbell was cast as Launcelot Gobbo and did not seem to know what to do with it. The words were stumbling blocks to him. Daly was an acceptable Bassanio. Mr. Fenno, manager, was Gratiano and infused the character with "... mirth, gaiety, and fun ... ."

(The Daily Picayune, March 16, 1865)

King of the Commons was offered on March 17. Barrett played King James. (The Daily Picayune, March 19, 1865) A pas de deux was done by the Woods and the farce Jenny Lind closed the evening. The character was well played, by Barrett, as was Daly's performance of Buckie, the outlaw. Mrs. Barrett was pleasing enough as Madeleine Weir but the rest of the cast was not good.

The Duke's Motto was played on March 20, during which Miss Wood did a dance. It was repeated the next evening. Barrett's Henri de Legardere was considered a great performance but some changes in the cast made the play, as a whole, uneven. Miss Belle Wallace made a pleasing Zillah. The play's second performance was better. (The Daily Picayune, March 23, 1865)

Barrett took a benefit on March 24. Civilization was performed for the first time at the Varieties, with Barrett as Hercule, the Huron Chief and Miss Irving as Hortense. The Woods did a dance. Mr. and Mrs. Peter White concluded the evening. Barrett had a fine house and played Hercule well. (The Daily Picayune, March 26, 1865)

Romeo and Juliet featured Barrett and Miss Irving on March 27. The Woods did a pas de deux and Two Gregories closed the evening. Barrett's Romeo was one of his best performances. Daly was artistic as
Mercutio and Miss Irving was acceptable as Juliet but a bit cold, as was her wont in all her performances. (The Daily Picayune, March 29, 1865)

Besides the plays already mentioned, Barrett performed in Macbeth, The Marble Heart, Much Ado About Nothing, The Corsican Brothers and Don Caesar de Bazan.

Enoch Arden or Under the Palm began a run on April 5, which lasted through April 8. Barrett was Enoch Arden and Mrs. Barrett was Annie Lee. There were six tableaux in the piece. It was handsomely put on the stage, and was played along with State Secrets, The Eton Boy, and Delicate Ground. Miss Rose Wood danced nightly.

The season was coming to a close. A note appeared in The Daily Picayune:

Our theatrical season wanes. The St. Charles closed last night with a complimentary benefit to Mr. Eddy the manager. Mr. Lawrence Barrett brought his protracted engagement to a close at the Varieties, last evening, and is to be succeeded by Dora Shaw. Mr. Dan Setchell has betaken himself to San Francisco, instead of fulfilling his engagement here. The Academy of Music will keep on, as usual, until midsummer. . . .

The accomplished actress and poetess Dora Shaw appeared on April 10 in Camille. Miss Rose Wood did a dance and Dead Shot concluded the evening. Camille was found to lack poise, ease and harmony of conception and action. Miss Shaw's style was "... stagy, conventional and unsentimental." Daly was Armand and he did very well. Mrs. Preston asserted herself greatly as Madame Prudence. (The Daily Picayune, April 12, 1865)

A benefit was held for Mr. and Mrs. Melmer on April 11. The
Black Band of Death or The Idiot of the Mill was played for the first time at the Varieties. Po-ca-hon-tas was the concluding piece.

Miss Dora Shaw was featured in The Hunchback on April 12. A dance and a farce followed.

A benefit was held for J. J. Wallace and Belle Watson on April 13. The Carpenter of Rouen and the burlesque, The Lady of Lions were performed. Miss Rose Wood did a pas seul.

Miss Dora Shaw appeared in The Honeymoon on the next night. The Woods did a pas de deux and Dead Shot closed the evening.

Although it was Holy Week, and people did not usually go to the theatre during this time, there were fair houses.

Billed as the last night of the season, Joseph Barrett took a benefit on April 15. Lonely Man of the Ocean and Po-ca-hon-tas were presented.

Miss Dora Shaw was announced to perform on April 17, (The Daily Picayune, April 14, 1865) but a note in The Daily Picayune stated that the St. Charles and the Varieties were closed by April 16, after a "... fairly paying season. ..." The company then dissolved. (The Daily Picayune, April 16, 1865)

There were a few performances at the Varieties after the official closing of the season. A benefit was given little Willie Seymour on April 18. He played two characters, Fortonio Falcone and Richard III. Willie Morrison was Richmond. The whole company volunteered, three pieces being presented. (The Daily Picayune, April 16, 1865)

Webb's Minstrels performed at the Varieties on May 1, 3 and 4. They had been in the West Indies and Cuba, performing songs, burlesques,
Kendall, in *The Golden Age of the New Orleans Theater*, sums up the 1864-65 season:

The season, which was not remarkable for its brilliancy, and which plunged the manager into debt, came to an end of April 15 with a benefit for Joseph Barrett, when *The Lonely Men of the Ocean* and *Pocahontas* were very well performed. Fenno had had quite enough of New Orleans and the Varieties. He promptly announced his retirement from the management, shook from off his feet the dust of the city, and so far as New Orleans was concerned was never heard of again.18

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### Summary of the 1864-1865 Season

The season opened September 20, one of the earlier openings. Mr. A. S. Fenno was manager and acted in the stock company which included Mrs. J. H. Allen, Viola Barrett, Mrs. Preston, Miss Effie Gernon, Mrs. Seymour, Willie Seymour, Joseph Barrett, Barton Hill and Messrs. Curtis, Gobay, and Scallan. Miss Henrietta Irving took Mrs. Allen's place as leading lady in mid-January. Hill left the company late that same month. Belle Wallace joined the company in late February. The Misses Kate, Rose, and Therese Wood were featured dancers.

Outstanding productions during the season were *The Duke's Motto*, which ran for a week in late October, *The Ticket-of-Leave Man*, which ran from October 31 through November 9, *Dot*, which ran from December 22 through January 5 and *Pocahontas*, a perennial favorite, which ran concurrently with *Dot* from December 29 through January 5. A few special

18 Ibid., p. 402.
attractions were featured. W. H. Fuller, world's champion skater, presented some of his skating scenes in November. In late January a policy of having no Sunday performances was begun, just prior to the two week engagement of Mrs. Gladstane, which ran through the middle of February. The Aeolian Minstrels were performing at the St. Charles and gave a series of Wednesday and Saturday matinees at the Varieties during February. Lawrence Barrett began an engagement March 3 which ran through the first week of April, performing several plays which he had done the previous season, including several Shakespearean tragedies and comedies. Dora Shaw was featured a few nights beginning on April 10, going through April 15, the last night of the season. Webb's Minstrels performed a few nights during the first week of May.

The usual number of benefits were given the members of the stock company, beginning unusually early, however, on November 18. Fenno relinquished his lease at the end of the season.

Summary of the 1858-1865 Seasons

Thomas Placide, so successful with the first Varieties theatre, was engaged as manager the first season of this period. He did not find the season sufficiently profitable and relinquished his lease to John E. Owens, who had been a member of his stock company. Owens held the lease for the next two seasons, during which the civil war broke out. Though his sympathies were with the south, he did not wish to remain or to take arms and thus gave up the lease, forfeiting the
remaining two years of his contract. All the theatres in New Orleans were dark during the 1861-1862 season. The Varieties was the first and only theatre to begin the 1862-1863 season, the St. Charles and the Academy of Music beginning in the spring of 1863. Lewis Baker took over the managership the first two seasons following the outbreak of the war. When a partnership with Dan Setchell fell through in the spring of 1864 Baker left New Orleans. A. S. Fenno was manager the next season but did not renew the lease.

The stock companies during this period included some of the most talented and popular actors and actresses of the day. They included John E. Owens, George Holland, E. A. Sothern, Mark Smith, George Ryer, Vining Bowers, Lewis Baker, Lawrence Barrett, Joseph Barrett, Barton Hill, Mrs. Seymour, Willie Seymour, Susan Denin, Charlotte Thompson, Mrs. W. H. Leighton, Mrs. C. Gladstane, Mrs. Baker, Viola Barrett, and Mrs. Preston. Dancing was featured almost every season, with Miss Zoe Georgetta, Miss Adeona Gale, and Miss Hannah Gale the first season, the Gale sisters, the second season, Francis and Paul Brilliant the third, Angela Sefton the fourth and fifth and the Misses Kate, Rose and Therese Wood the sixth. Occasionally there was a corps de ballet also. There was no one featured in operatic presentations during the period.

Tom Placide did not go along with the "star" system and thus engaged no featured attractions the year he was manager. He did bring his brother Henry for a month's engagement playing such pieces as London Assurance and Grandfather Whitehead. Owens shunned the "stars"
also, as did Lewis Baker. The last season of this period Fenno brought in W. H. Fuller, world's champion skater, Mrs. Gladstane, Lawrence Barrett and Dora Shaw, thus the period was essentially a no-star one. The standard comedies, farces and Shakespearean plays were presented. Among long running plays were Dot, Our American Cousin, The Avalanche, The Romance of a Poor Young Man, Jeanie Deans, The Naiad Queen, The Duke's Motto, The Ticket-of-Leave Man and Po-ca-hon-tas. Benefit performances were usually tendered the principals of the stock companies and the featured attractions. Occasionally there was what was called a "Spring Season," or "Summer Season" in May but there were only a few scattered benefits performed for charitable causes during the real summer months.
CHAPTER IV

SECOND VARIETIES THEATRE--1865-1870 SEASONS

W. R. Floyd was the lessee and manager of the Varieties Theatre for the 1865-66 season. He arrived in New Orleans aboard the Evening Star steamer on September 25, 1865, accompanied by the stock company. (The Daily Picayune, September 26, 1865)

During the five years following Fenno's retirement, the Varieties was under the management of W. R. Floyd. Floyd was the same person whom we met as a member of the stock company during the season of 1857-58. Since leaving New Orleans he had been connected with Wallack's theater in New York City. He was a good light comedian and an excellent Irish-dialect actor. As a stage manager he probably had no superior in the country in his time. To his ability in that field the Varieties, under his direction, owed much of its prosperity; for the stock company, though not precisely weak, was certainly not a strong one.

Among the members of the organization as it stood at the inception of the season of 1865-66 were Bernard Macauley, leading man; John Lewis Baker, character parts and assistant stage manager; M. W. Fiske, low-comedy parts; J. F. Hagan, heavy-dramatic parts; J. B. Curran, old men; N. T. Davenport, juveniles; C. Hillyard, T. St. Clair, J. V. Bower, R. J. Reese, and E. A. Atkins, utilities. The ladies in the company included Mrs. F. S. Chanfrau, leading characters; Mrs. W. R. Floyd, Miss C. Adams, juveniles; Mrs. W. H. Leighton, soubrettes; Mrs. C. DeBar and Mrs. L. E. Seymour, old women; Miss M. E. Henry and Miss L. E. Sherman, utilities.

The best people in the company were Mrs. Chanfrau and Lewis Baker. Baker's many friends in New Orleans were glad to welcome him back. Floyd, in addition to his other responsibilities, took an active part in the work of the stage. In New York he had boldly undertook to present the roles which Lester Wallack was then giving at his theater with great applause.¹

The Varieties had been thoroughly cleaned and renovated during the summer months. In addition to the stock company, there was an efficient corps de ballet. Prices of admission were: private boxes, eight dollars, ten dollars, and twelve dollars according to location; orchestra chairs were one dollar and fifty cents, dress circle and parquet were one dollar, family circle was fifty cents, and gallery was thirty cents. Quadroon boxes in the second tier were one dollar per seat or four dollars per box. The Quadroon gallery was fifty cents. The doors opened at seven o'clock. Treasurer was H. St. Germaine, the leader of the orchestra was John Charlton, Machinist was George W. Wilson and the Scenic Artist was J. V. Bowes.

The Varieties Theatre opened the 1865-66 season on September 27, 1865. The Irish Heiress was played, with Floyd as Percy Ardent, Fiske as Major Fuss, Curran as Lord William Daventry, Hagan as Sir William Stanmore, N. T. Davenport as Lenoir, St. Clair as Supple, Mrs. Chanfrau as Nora Merrion, with a song, Mrs. DeBar as Mrs. Comfort, and Miss Adams as Lady Daventry. The Fool of the Family followed with Mrs. Leighton and Fiske. There was a large and fashionable audience present and the performances were considered a success.

A Pretty Piece of Business opened on the second night of the season. Floyd was Dr. Shee and Mrs. Leighton was Dobson. First Night followed, with Lewis Baker as Dufard and Mrs. Chanfrau as Rose, with a song. The Limerick Boy concluded the evening, with M. W. Fiske as Paddy Miles. There was another fine house. The performances were warmly greeted with applause.
The Irish Heiress and The Fool of the Family, with Mrs. Leighton as Betty Sanders, singing a song and Fiske as Zebulon Brighton, were repeated on September 29.

Still Waters Run Deep, with Baker as John Mildmay, Floyd as Captain Hawksley, J. B. Curran as Potter, Mrs. Chanfrau as Mrs. Sternhold and Miss C. Adams as Mrs. Mildmay opened on the evening of September 30. The Fool of the Family was again repeated.

How She Loves Him was presented for the first time in New Orleans on October 2, 1865. Apparently the no Sunday performance policy of the previous season was still in effect. Mr. and Mrs. Peter White concluded the evening.

Paul Pry was presented on October 3. Messrs. Fiske, Baker, Curran, Davenport and Mrs. Chanfrau were in it. Mr. and Mrs. Peter White, with Mrs. Leighton and Fiske, concluded the evening.

The Serious Family was played on October 4. The cast included Baker, Fiske, Davenport, Mrs. Chanfrau, Miss Adams, Miss Henry and Mrs. DeBar. An Object of Interest concluded the evening with Mrs. Leighton and Fiske.

The cast of All That Glitters Is Not Gold included Baker, Fiske, Curran, Hagan, Davenport, Mrs. Chanfrau, Mrs. DeBar and Miss Henry on October 5, 1865. An Object of Interest was repeated.

Sweethearts and Wives was presented on October 6. In the cast were Fiske, Curran, Hagan, Davenport, Mrs. Chanfrau, and Mrs. DeBar. The Fool of the Family closed the evening. There was a full house. Mostly men were in attendance. Mrs. Chanfrau sang "'Twas But a Faded
Flower," as Fanny Bell. It was considered an example of how a pretty and clever actress could keep a play from being a drag. (The Daily Picayune, October 8, 1865)

A play new to the Varieties was presented on October 7. Ireland As It Is featured Blake as Ragged Pat and Mrs. Leighton as Judy Trot. Mr. and Mrs. Peter White was repeated.

Floyd had been indisposed for a while and he made his return to the stage of the Varieties on October 9. How She Loves Him was presented, along with Sketches in India, featuring Mrs. Leighton and Fiske. How She Loves Him was repeated on October 10 and 11, with Sketches in India and The Wind Mill. Fiske and Mrs. Leighton were in the latter.

The first appearance in New Orleans of B. Macauley was on October 12, 1865, at the Varieties. The Lady of Lyons was performed with Macauley as Claude Melnotte, supported by Floyd, Curran, Hagan, Gobay, Mrs. Chanfrau, Mrs. DeBar, and Mrs. Seymour. The Wind Mill concluded the evening. Claude Melnotte was one of Mr. Macauley's best parts. "... Mr. Macauley's personal appearance, stage manner, enunciation, delivery, and general deportment, are singularly prepossessing. . . ." His voice was clear, and well modulated; he did not rant and mouth words. His was a natural and dignified style. He was well received by a good house. Mrs. Chanfrau performed Pauline with spirit and good taste. (The Daily Picayune, October 14, 1865)

Money was presented for the first time of the season on the next evening, with Macauley as Alfred Evelyn. Floyd was Sir Frederick Blount, Fiske was Mr. Graves, Mrs. Chanfrau was Clara Douglas, Mrs. Leighton
was Lady Franklin and Miss Adams was Georgina Vesey. Macauley as Evelyn was great. He played the part with force and feeling. Mrs. Chanfrau was good as Clara Douglas. She was noted for her pretty toilettes, showing her fine figure to advantage. Floyd as Sir Blount was admirable. Curran, Hagan, and Fiske were good in their characters, as were Miss Adams as Georgina.

Macauley continued to assume the leading roles. The Stranger was performed on October 14, with Macauley in the title role and Mrs. Chanfrau as Mrs. Haller. Barney, The Baron, new to the repertoire, closed the program with Fiske singing a song as Barney O'Toole.

Lewis Baker had been ill for a while and appeared again in London Assurance as Sir Harcourt Courtley on October 16. Others in the cast were Macauley as Dazzle, Floyd as Dolly Spanker, Fiske as Mark Meddle, Mrs. Chanfrau as Lady Gay Spanker, and Miss Adams as Grace Harkaway. Barney, The Baron concluded the evening. Doors were now opened at six-thirty and the performance began at seven-thirty. London Assurance was given to a large house, but Macauley's Dazzle was not one of his best impersonations. He was too dignified for the role. Miss Adams threw some life and spirit into the vapid part of Grace Harkaway. Mrs. Chanfrau's Lady Gay was a clever piece of acting. Fiske's Meddle, Baker's Sir Harcourt, and Curran's Harkaway were only fair efforts. (The Daily Picayune, October 18, 1865)

Still Waters Run Deep was repeated on October 17. Baker was John Mildmay, Floyd was Captain Hawksley, Curran was Potter, and Mrs. Chanfrau was Mrs. Sternhold. The first presentation of the season of
Bamboozling concluded the evening, with Macauley as Captain Frank Bamboozle, and Mrs. DeBar as Lady Meadows.

For the first time in New Orleans, Edmund Falconer's The Duelist or A Husband of an Hour was performed at the Varieties on October 18. The First Night closed the evening, with Lewis Baker as Dufard and Mrs. Chanfrau as Rose. The Duelist was considered a success. It was well acted and Macauley was excellent as Robert, the Gardener. (The Daily Picayune, October 20, 1865) It was repeated on the next evening, with a new farce, Make Your Wills or A Ghost in Spite of Himself. Fiske was Joseph Bragg.

Colman's Poor Gentleman was played on October 20. In the cast were Floyd, Baker, Fiske, Curran, Hagan, Davenport, Prather, Mrs. Chanfrau and Mrs. DeBar. Bamboozling closed the evening.

Mrs. Leighton reappeared after an indisposition on October 21. Retribution was played for the first time of the season, with Baker, Curran, Macauley and Mrs. Chanfrau in the cast. Ireland As It Is was the closing piece, with Mrs. Leighton and Fiske.

Matilda Heron began an engagement at the Varieties on October 23, 1865, when she presented her famous Camille. Macauley and the Varieties stock company supported her. The play was repeated on the next evening. Miss Heron packed them in from pit to dome. Camille was well performed, with all the force and power of Miss Heron's reputation. Macauley was admirable as Armand.

Miss Heron appeared in a play written by herself on October 25. A comedy called Belle of the Season, she played Florence Upperton and
was assisted by Macauley, Floyd, Baker, Curran, Hagan, Mrs. Chanfrau, Mrs. DeBar and Mrs. Leighton. It was repeated on the following evening.

Woman in Red was presented on October 27. Miss Heron played Gamea, a Jewish mother, in the drama which she herself authored.

The last night of the engagement of Matilda Heron was to be on October 28, when Camille and The Fool of the Family were performed. However, Baker announced that he was able to get a release of her engagement in Cincinnati for another week and Miss Heron performed in The Woman in Red again on October 30. The Rough Diamond was presented on that evening also.

Nancy Sikes was played by Matilda Heron in the performance of Oliver Twist on October 31. Macauley, Floyd, Baker, Fiske, Curran, Mrs. DeBar and Miss Henry were in the cast. The evening concluded with The Whites and The Browns. The bill was repeated on November 1, 1865. Miss Heron as Nancy Sikes and Floyd as Fagin were outstanding.

Major General Phil. Sheridan and staff visited the Varieties on November 2 to witness School For Scandal, with Miss Heron as Lady Teazle. Macauley, Floyd, Baker, Fiske, Curran, Hagan, Miss Adams and Mrs. DeBar were among the cast. The performance was lively and spirited. In spite of bad weather, a large and fashionable audience attended.

A benefit was held for Matilda Heron on November 3. Camille and The Fool of the Family were performed. There was a good turnout, although the weather was rainy.

School For Scandal was repeated on November 4, the last night of Miss Heron's engagement.
Our American Cousin was performed on November 6, 1865, with Floyd, Fiske, Macauley, Baker, Curran, Mrs. Chanfrau and Mrs. Leighton. Swiss Swains concluded the evening. The Daily Picayune reviewer thought Our American Cousin was a worthless play and that the sheer talent of the Varieties company pulled it through. It was repeated on November 7. The play drew large crowds both nights. Arrah-Na-Pogue was scheduled for this time but had much machinery involved and was postponed in order that it be properly prepared. Laugh When You Can and Sweethearts and Wives were presented on November 8. (The Daily Picayune, November 8, 1865)

Arrah-Na-Pogue or The Wicklow Wedding ran from November 9 through December 6, excluding Sundays. (It seems that there were no Sunday performances but some of the advertisements simply stated "until further notice" and did not specify dates.) The play was a collaboration of Dion Boucicault and E. H. House. Floyd was Shaun and sang "Wearing of the Green." Macauley was The O'Grady, Baker was Mr. Michael Feeny, Fiske was Winterbottom, Mrs. Chanfrau was Arrah Meelish, and Mrs. Leighton was Katty Walsh, who danced a "Barn Door Jog."

There were entirely new scenery, costumes and appointments. Arrah-Na-Pogue was compared favorably with Dot for its presentation on the stage of mechanical effects and the acting of the company. It was a decided success.

The Ticket-of-Leave Man opened a run of several nights, Thanksgiving evening, December 6, 1865. By request the number of reserved seats in the balcony circle was increased and the balcony circle
was then the same price as the parquet and parquet circle. Macauley, Fiske, Hagan, Curran, Davenport, Mrs. Chanfrau, Miss Henry and Mrs. DeBar were in the cast. The play ran through December 12.

Lester Wallack's Central Park opened on the evening of December 11. It boasted new scenery and accessories. It was repeated on December 13 and 14. (The New Orleans Daily Crescent, December 13-14, 1865)

The Irish Heiress, An Object of Interest, The Robbers and Handy Andy were seen on the next two evenings.

Dot was presented from December 19 through December 22. Macauley, Baker, Mrs. Fiske, Hagan, Mrs. Chanfrau, Mrs. Leighton, Mrs. DeBar, Miss Adams and Miss Henry were in the cast.

The Naiad Queen opened a run on December 23, 1865. It featured splendid scenery, dazzling costumes, superb accessories, beautiful marches, delightful singing and an augmented corps de ballet, involving great expense. It was preceded by a favorite comédietta. It continued through December 31, when Mrs. Floyd made her first appearance. The cast of The Naiad Queen was as follows: Macauley was Sir Rupert, Fiske was Schnapps, G. Drew was Baron of Lorchuase, N. T. Davenport was Baptiste, Hillyard was Rolando, St. Clair was Rodolphe, Salter was Manfedo, Reese was Rinaldo, Browne was Albert and Miss Adams was the Lady Una. The immortals were Hagan as Amphibeo, Prather as First Demon, Eisler as Second Demon, Mrs. Chanfrau as Lurline, Mrs. Leighton as Idex and Miss Reese as Fulvia. The Naiad Queen was the greatest success of the season up to that time. Mechanical effects were by W. C. Steelman and assistants. The scenery was by Deville and Bowers.
Costumes were by Mrs. Anderson and assistants. Appointments were by C. Stroudback and assistants. Music was under the direction of J. Charlton. The Amazonian marches by eighteen young ladies, "magnificent tableaux" and "terrific combats" were arranged by Lewis Baker. Mrs. Floyd appeared as Polly Bobalink in The Irish Emigrant, which accompanied The Naiad Queen on December 31. Floyd was Tim O'Brien, Macauley was Tom Bobalink, St. Clair was Mr. Granite, Curran was Sterling, Hillyard was Henry Travers, Mrs. DeBar was Mrs. Grimgushen and Miss Henry was Mary Travers.

Dot and The Naiad Queen were presented on January 3 and 4, 1866, the last night of the run of the latter.

Lewis Baker took a benefit on January 5, 1866. The Three Guardsmen was presented with Baker as D'Artagnan, a part he originally played. He was assisted by Macauley, Mrs. Chanfrau, and the entire company. Baker's adaptation of Dickens' David Copperfield which he called Micawber or Waiting for Something To Turn Up was also played that night, with Baker as Wilkins Micawber, his original character, Floyd as Uriah Heep, and Mrs. Leighton as Mrs. Micawber. The bill was repeated on the next evening, and The Three Guardsmen, with The Irish Emigrant were presented on January 7. Baker had a fashionable audience at his benefit and the performances went off very well. (The Daily Picayune, January 7, 1866)

Miss Charlotte Thompson, who began her career in New Orleans, appeared at the Varieties on January 8, as Pauline in The Lady of Lyons. It was the first night of an extended engagement. Macauley, Hagan,
Curran, Davenport, Mrs. DeBar and Mrs. Seymour were in the play also. Swiss Swains, with Mrs. Leighton and Fiske, was the other play of the evening. Miss Thompson had a great reception as Pauline. It was a great performance and the house was thronged. (The Daily Picayune, January 10, 1866)

Miss Thompson played Julia in The Hunchback on January 9. She was assisted by Mrs. Chanfrau and Messrs. Macauley, Floyd, Baker and Fiske. It was an outstanding performance given to a large crowd. (The Daily Picayune, January 11, 1866)

The next few evenings Miss Thompson was featured in Camille, School For Scandal and Victorine, all of which delighted the audience.

The first Shakespearean play of the season was presented on January 14. Macauley appeared as the Duke of Gloster in Richard III. Lewis Baker was Richmond, Mrs. Chanfrau was Queen Elizabeth and Mrs. Floyd was Lady Anne. Handy Andy concluded the evening, with Floyd singing "Wearing of the Green."

Fanchon the Cricket played from January 15 through January 18. Miss Thompson had the title role; Macauley was Landry Barbeaud and Fiske was Didier Barbeaud. People had been destroying chairs in the auditorium by jumping over and on them in their haste to get out at the end of the performance. An announcement appeared in the Amusement section of The Daily Picayune, that those persons caught doing so would be arrested. (The Daily Picayune, January 16, 1866)

The Stranger was played on January 19, with Miss Thompson as Mrs. Haller and Macauley as the Stranger. The Rough Diamond concluded
the evening, with Miss Thompson as Margery and Fiske as Cousin Joe.

The Foundling of Paris or La Femme Du Peuple featured Miss Thompson on January 20. The Rough Diamond was repeated.

The second Shakespearean play of the season was Macbeth. It was played on January 21 with Macauley in the title role and Mrs. Chanfrau as Lady Macbeth. Floyd, Fiske, Hagan, Curran, Mrs. Floyd, Mrs. Leighton, Miss Adams and Mrs. DeBar were in it also. The Fool of the Family concluded the evening, with Fiske and Mrs. Leighton.

A benefit for the Charity Hospital was played on January 22, 1866. Miss Thompson offered The Hunchback. Barney The Baron was also presented.

East Lynne or The Elopement was played from January 23 through January 25. Miss Thompson was Lady Isabel and Madame Vine. Floyd was Sir Francis Levison and Mrs. Chanfrau was Barbara Hare. Miss Thompson was very moving in the play, drawing large houses.

A benefit was taken by Miss Thompson on January 26, when East Lynne was repeated. She also had the title role in Margery. The benefit was well attended, moving the audience to tears. Miss Thompson made a speech of thanks with great feeling. (The Daily Picayune, January 28, 1866) The bill was repeated on the next evening, the last night of the engagement. There was a large crowd.

The Drunkard or The Fallen Saved was played for the first time in New Orleans, at the Varieties on January 28. Macauley was Edward Middleton and Mrs. Chanfrau was Mary Wilson. Irish Assurance and Yankee Modesty followed, with Fiske as Pat, singing a song, and Mrs. Leighton
as Nancy Stokes, also singing a song.

Lawrence Barrett, billed as "... the most finished young actor of the age, ..." began an engagement at the Varieties on January 29, when he played Alfred Evelyn in *Money*. A large audience welcomed him and the performance was considered excellent. (*The Daily Picayune, January 31, 1866*) On the next evening he was featured in *Richelieu*. *Hamlet* was presented on January 31. Barrett's *Hamlet* was flawless and Mrs. Chanfrau as Ophelia was excellent. They drew a crowded house. (*The Daily Picayune, February 2, 1866*)

Though performed several times during the season already, *The Lady of Lyons* was repeated February 1, with Barrett.

*Romeo and Juliet* was seen on February 2, with Barrett and Mrs. Chanfrau in the title roles. It was performed to a crowded house in a satisfactory manner. (*The Daily Picayune, February 4, 1866*)

*Richard III* featured Barrett on February 3, 1866. *An Object of Interest* was also presented.

*Dot* and *The Irish Emigrant* were performed on February 4, immediately preceding a short run of *The Duke's Motto*. Barrett was Henri Legardere and Aesop, the Hunchback.

Barrett took a benefit on February 9. He played Shylock in *The Merchant of Venice* and Don Caesar in *Don Caesar de Bazan*. There was an unusually large crowd and the plays were well done. They were repeated the next evening.

*Rob Roy* and *The Two Buzzards* were seen on February 11, followed by *Rosedale* the next evening. There was such a demand for seats during
Barrett's engagement that the first tier was converted into a dress circle. *Rosedale* was performed on February 14. *(The Daily Picayune, February 14, 1866)*

The Mystick Krewe of Comus held its ball at the Varieties on February 13. Tableaux were presented. *(The Daily Picayune, February 13, 1866)*

*Rosedale* was performed from February 15 through February 17. Barrett was given a night off on Sunday, February 18, when *Nell Gwynne* was performed with Mrs. Chanfrau in the title role. Miss Adams was Frances Stewart, Macauley was the Duke of Richmond, and Fiske was Samuel Pepys. *The Two Buzzards* followed with Fiske as John Small.

*Rosedale* was played one more night during Barrett's engagement. *(The New Orleans Daily Crescent, February 19, 1866)* Enoch Arden or *Under the Palm* was played on February 20 and 21, featuring Barrett. He was supported by Mrs. Chanfrau, Miss Adams, Fiske and Hagan. To *Enoch Arden* was added *Don Caesar de Bazan* on February 22.

*Much Ado About Nothing* featured Barrett as Benedict at his farewell benefit on February 23. After the play he recited "Shamus O'Brien, The Bold Boy of Glendall." Mrs. Leighton and Fiske were featured in *The Fool of the Family*, which closed the evening.

The last night of Barrett's engagement was February 24. He played *Enoch Arden* and *Katherine* and *Petruchio*.

*Jeanie Deans* and *Peter White* were presented on February 25.

The next star to visit the Varieties was Miss Rachel Johnson. She opened on February 26 as Lady Gay Spanker in *London Assurance*. *(The Daily Picayune, February 24, 1866)*
John Brougham's *Lady Audley's Secret* featured Miss Johnson as Lady Audley on February 27 and 28. Her performance was considered admirable. Betsy Baker concluded the evening.

Next Miss Johnson played Lady Isabel and Mrs. Vine in *East Lynne* on March 1 and 2. Her interpretation of this play was a very natural one. It was admirably performed all around and was well mounted on the stage. It was also played on March 3.

In honor of the 29th anniversary of the New Orleans Fire Department *Nell Gwynn* was performed on March 4, 1866. Mrs. Chanfrau then delivered an address to the Firemen of New Orleans, written by Floyd. The Fireman concluded the evening. It was called a "piece d'Occasion."

*Deborah, or the Jewish Maiden's Wrong* followed the Fireman's Anniversary performance. (*The New Orleans Daily Crescent*, March 5, 1866) *Leah, the Forsaken*, followed on the next evening, with Miss Johnson in the title role. (*The Daily Picayune*, March 8, 1866)

Miss Johnson took a benefit on March 7, when *Love Chase* was played. She was Constance. Miss Johnson played three more nights. *The Foundling of Paris*, *The Soldier's Daughter*, *Deborah*, and *The Love Chase* were the plays chosen for her last performances. A farewell benefit was tendered her on March 9, when *The Stranger* and *The Love Chase* were performed.

*Jeanie Deans* was revived on March 11, with Barney the Baron concluding the evening. *Jeanie Deans* was repeated, with *The Loan of a Lover* March 13.

*As You Like It*, and *The Loan of a Lover* were played on March 12.
Macauley took a benefit on March 14. *The Marble Heart* was performed, Macauley taking the parts of Raphael and Phidias.

A. H. Davenport played in *As You Like It* on March 15. Mrs. Chanfrau sang the "Cuckoo Song" as Rosaline. Macauley, Baker, Fiske, Hagan, Curran, N. T. Davenport, Mrs. Leighton and Miss Adams were mentioned in the cast. The evening concluded with *The Eton Boy*, with A. H. Davenport as Captain Popham.

Mrs. Leighton took a benefit on March 16. *Ernestine or The Foster Sisters* opened the evening. *Po-ca-hon-tas* was revived and *The Fool of the Family* concluded the evening.

A series of benefits were held during the next several days. J. B. Curran took a benefit on March 18. *Richard III* and *Dick Turpin and Tom King* were performed. Fiske took his benefit on March 21. *Home Again, The Lady's Maid*, and *Lord Barney* were presented. Mrs. DeBar took her benefit on March 23. *Jessie Brown*, the fifth act of *Richard III*, in which Master Willie Seymour played Richard, and *Swiss Swains* were the performances of the evening. The performance of *Jessie Brown* "thrilled" the audience. (*The Daily Picayune*, March 25, 1866)

Interspersed among these benefits were performances of *Robert Emmett, The Martyr of Irish Liberty, Po-ca-hon-tas, The Marble Heart, Ernestine, The Fool of the Family, Jessie Brown and The Lady's Maid.*

*As You Like It* was played on March 25, 1866. Mrs. Chanfrau, Macauley, Baker and Fiske were principals. *The Eton Boy*, was also presented with A. H. Davenport, Fiske and Mrs. Leighton.
The first week of the spring season began with the engagement of the comedian, F. S. Chanfrau, husband of Mrs. Chanfrau of the Varieties stock company. An original comedy by De Walden, written for Chanfrau, entitled *Sam*, was presented on March 26. *(The New Orleans Daily Crescent, March 26, 1866)*  F. S. Chanfrau played the title role, De Walden played Mill Crocett, and Charles T. Parsloe, Jr., played Richard Jenkins. They were supported by Mrs. Chanfrau, Mrs. Floyd, Mrs. DeBar, Miss Adams, A. H. Davenport, Hagan and Curran. Laughter ran through the house as Chanfrau, T. B. De Walden and the gymnastic comedian, Charles T. Parsloe, Jr. performed *Sam*. *(The Daily Picayune, March 28, 1866)*  The gymnastic performances during the presentation of *Sam* were something of a novelty at the Varieties. *(The Daily Picayune, March 29, 1866)*  *Sam* was played without interruption through April 7.

*Ireland As It Is* was performed on April 8, with Chanfrau as Ragged Pat and Parsloe as Slang. *The Toodles* followed, with Chanfrau as Timothy Toodles. *Comfortable Service* featured Mrs. Fiske and Mrs. Leighton.

*The Ticket-of-Leave Man* was played on April 9 and 10. Chanfrau was Bob Brierly, Parsloe was Melton Moss, A. H. Davenport was Jim Dalton, Hagan was Hawkshaw, Fiske was Green Jones, Curran was Mr. Gibson and Mrs. Chanfrau was May Edwards, singing songs. Mrs. Leighton was Emily St. Evremond, with song and dance, and Mrs. DeBar was Mrs. Willoughby. The play was well performed.

*The Streets of New York* played from April 11 through 14.
Chanfrau, Parsloe, Mrs. Chanfrau, Miss Adams, Mrs. DeBar, Fiske, Baker, Hagan, Curran, A. H. Davenport and N. T. Davenport were in the cast. The play went off well, A. H. Davenport having become a favorite with the New Orleans people. The evening of the 13th was a benefit for Chanfrau.

A. H. Davenport appeared as Solon Shingle and Mose on April 15. Paddy Miles' Boy was also presented. His engagement continued through productions of The Ticket-of-Leave Man, Our American Cousin, The Lady's Maid, Sam, Paddy Miles' Boy, Glance at New York in 1848 and The Colleen Bawn. In the latter, Chanfrau was Myles Na-Co-paleen; Floyd, recently recovered from an indisposition, was Danny Mann. Parsloe, Mrs. Chanfrau, Mrs. Floyd, Mrs. Leighton and Mrs. DeBar were also in the cast.

By request, Sam was repeated on April 26. Stage Struck Barber featured Chanfrau in imitations of eminent actors.

Chanfrau took a benefit on April 27 and was featured in Model of a Wife and Stage Struck Barber. The Loan of a Lover concluded the evening.

Our American Cousin was played on April 28. The advertisement in The Daily Picayune read "Two Lord Dundrearys; two Asa Trenchards; and Two Binneys. Mr. Chanfrau in all three characters, W. R. Floyd as Lord Dundreary; Fiske as Asa and Lewis Baker as Binney, the Butler."

The Fool of the Family, with Mrs. Leighton and Fiske closed the evening.

The last night of Chanfrau's engagement was that of April 29. He played four characters: Mr. Bonnefoi in Model of a Wife, Jerry Clip...
in *The Stage Struck Barber*, Gilbert in *The Idiot Witness* and Lord Barney.

The famous Anglo-German tragedian, D. E. Bandmann appeared in *Hamlet* on April 30. His conception of Hamlet was original and was considered one of the best presented at the Varieties. (The Daily Picayune, May 2, 1866) Daniel Bandmann played Shylock in *The Merchant of Venice*, and played *Richard III* on May 1 and 2. His benefit performance on May 3 was *Richelieu*.

A farewell benefit for Chanfrau was given on May 4, 1866. Bandmann and Mrs. Chanfrau volunteered their services. *The Lady of Lyons* featured Mrs. Chanfrau as Pauline, and Bandmann as Melnotte. *The Stage Struck Barber* was performed with Chanfrau as Jerry Clip and Mrs. Chanfrau as Widow Rattleton.

The last night of the season was that of May 5, 1866, a benefit for Floyd. *The Little Treasure* opened the evening, with Floyd as Walter Maydenblush and Mrs. Chanfrau as Gertrude, the little treasure. The fourth act of *The Merchant of Venice* was then presented, with Bandmann volunteering his services as Shylock. Mrs. Chanfrau was Portia. *The Irish Emigrant* concluded the evening, with Floyd as Tim O'Brien, singing, by request, "The Wearing of the Green."

A few after-season performances were given at the Varieties. The first was by the Crescent City Dramatic Association on May 8, for the benefit of the widow of Captain Fred Gruber. Every one volunteered his services. *The Honeymoon* and *Handy Andy* were presented. Two dollars was the price of admission.
The Ella Wren Dramatic Combination performed on May 11. Love Chase and Perfection were presented.

A complimentary benefit was given Mrs. J. W. Thorpe at the Varieties on June 2, 1866. The Robbers was played, with J. F. Noyes as Charles De Moor, William Petrei as Francis De Moor and Mrs. J. W. Thorpe as Amelia. Miss Hattie Vallee did a dance and Miss Fanny Hosmer sang a ballad. J. F. Noyes recited Tennyson's "Charge of the Light Brigade." The Married Rake concluded the evening.

A complimentary benefit was given Mrs. W. B. Chippendale on June 15, 1866.

Summary of the 1865-1866 Season

W. R. Floyd was leasee. The stock company included Bernard Macauley, John Lewis Baker, who had managed the Varieties in previous seasons, W. Fiske, J. F. Hagan, J. B. Curran, N. T. Davenport, C. Hillyard, J. V. Bower, R. J. Reese, Mrs. F. S. Chanfrau, Mrs. W. R. Floyd, Miss C. Adams, Mrs. W. H. Leighton, Mrs. C. DeBar and Mrs. L. E. Seymour. A corps de ballet was also engaged. Prices were raised this season to eight dollars to twelve dollars for private boxes, one dollar and a half for orchestra chairs, one dollar for dress circle and parquet, fifty cents for family circle and thirty cents for gallery. Leader of the orchestra was John Charlton and the scenic artist was J. V. Bowes. The treasurer was H. St. Germaine.

The season opened on September 27, 1865. There were no Sunday performances. Matilda Heron opened a two week run on October 23,
appearing in such plays as *Camille*, *Belle of the Season*, *Woman in Red*, *Oliver Twist* and *School For Scandal*. Charlotte Thompson was the next featured attraction, doing a three week engagement in January. Among the plays she performed were *The Lady of Lyons*, *Camille*, *School For Scandal*, *Victorine*, *Fanchon*, the *Cricket* and *East Lynne*. Lawrence Barrett followed at the end of January on into the last week of February. He performed in several Shakespearean plays, along with other plays such as *Money*, *Richelieu* and *Enoch Arden*. Rachel Johnson began a two week engagement at the end of February. She performed in such plays as *East Lynne*, *Lady Audley's Secret*, and *London Assurance*. A. H. Davenport joined the stock company in March.

A few plays enjoyed long runs during the regular season. *Arrah-Na-Pogue* ran from November 9 through December 6, *The Ticket-of-Leave Man* ran from December 6 through the 12, and *The Naiad Queen* played from December 23 through January 4. A "Spring Season" began the last week of March, with F. S. Chanfrau, being featured through April 7 in such plays as *Sam*, *The Ticket-of-Leave Man*, and *Streets of New York*. Also performing with Chanfrau were Charles T. Parsloe, Jr. and T. B. De Walden, the author of *Sam*. Chanfrau's engagement ended on April 29. The Anglo-German tragedian D. E. Bandmann closed out the season the next week with *Hamlet*, *The Merchant of Venice* and *Richard III*. The last night of the season was that of May 5, a benefit for Floyd. There were a few benefits performed shortly after by the Crescent City Dramatic Association and others. The Ella Wren Dramatic Combination performed on May 11. The usual number of benefits had been given the principals of the stock company and featured performers beginning.
On November 3.

1866-1867 Season

On the whole, the 1865-1866 season had been a financial success, so Floyd felt no hesitation in renewing the lease. His decision was warmly welcomed by his many friends in New Orleans. The company consisted of Floyd as manager, Mrs. F. S. Chanfrau, Mrs. W. F. Floyd, Miss Lena Prentice, Mrs. L. E. Seymour, Miss Annie Vaughn, Miss Marie Western, Miss Marian Holcomb, James Carden, M. W. Fiske, Harry Pearson, Thomas B. Radcliffe, Charles Warwick, Charles Hillyard, L. Bloomingdale, Mrs. W. H. Leighton, Mrs. Nellie Taylor, Miss Rosa Wood, Miss Angela Sefton, Miss Dora Shelley, Miss Sallie Sweatman, Miss Hattie Elliot, A. D. Bradley, A. H. Davenport, C. T. Parsloe, Jr., Lewis Morrison, Charles Shelly, Eisler and Willie Seymour. Carlo Patti was orchestra leader and scenic artist was W. T. Porter. The assistant stage manager was Thomas E. Radcliffe. H. St. Germaine was in charge of the Box Office. (The Daily Picayune, October 2, 1866)

The Varieties opened the 1866-1867 season on October 4. There was a large and fashionable audience present but the performance of School For Scandal did not go well. The Daily Picayune reviewer mentioned that he would wait till they settled down to work and were running smoother to comment specifically, a first night performance not being a good one by which to judge. (The Daily Picayune, October 5, 1866)

London Assurance was presented on the next evening, with Mrs. Chanfrau, Miss Prentice, Carden, Bradley, Pearson, Floyd, A. H. Davenport, and Fiske. There was only a small attendance at the performance. It was viewed with great pleasure, however, and was considered a decided success. All performances were good, especially Bradley's Sir Harcourt.

The Lady of Lyons was presented on October 6, 1866. In it were Mrs. Chanfrau, Mrs. Nellie Taylor, Miss Lena Prentice, Mrs. Seymour, Carden, Bradley, A. H. Davenport, Warwick, Parsloe and Hillyard. The Fool of the Family closed the evening, with Mrs. Leighton repeating her success of the previous season as Betsey Landers, singing songs. Fiske was Zeb Brighton.

The Stranger was given on October 7. Mrs. Chanfrau's Mrs. Haller was of particular note. Mrs. Leighton made the house roar in The Fool of the Family.

Money and The Fool of the Family were presented on October 8. A large audience was highly appreciative of Carden's interpretation of Alfred Evelyn. The entire play was well done. Mrs. Chanfrau was excellent as Clara Douglas.

Miss Rose Wood, the dancer of the company, made her first appearance of the season on October 9. London Assurance was repeated, after which Miss Wood did a pas seul, called "L'Anee." The Fool of the Family was also repeated. This production of London Assurance was not as good as the earlier one of the season. Miss Prentice's Grace Harkaway was very good, however, as were Bradley's Sir Harcourt,
Floyd's Dolly Spanker, Pearson's Max Harkaway and Fisher's Mark Meddle. Carden was not suited to Dazzle. The performance lacked spirit.

Still Waters Run Deep was performed on October 10. Carden was John Mildmay, Floyd was Captain Hawksley, Bradley was Mor Botta, Mrs. Chanfrau was Mrs. Sternhold and Miss Lena Prentice was Mrs. Mildmay. Miss Rosa Wood danced "L'Ariel." The Eton Boy concluded the evening's performances with Davenport, Fiske, Harry Pearson, Mrs. Leighton and Mrs. Seymour. Still Waters Run Deep was not very well performed; it was too "tame." Mrs. Chanfrau was very good as Mrs. Sternhold, however. Floyd's Captain Hawksley, and Carden's John Mildmay were only fair. Carden was constantly prompted.

The Lady of Lyons was repeated on October 11. Miss Rosa Wood did a dance and The Eton Boy concluded the evening. The Lady of Lyons was well done. Carden was great as Claude Melnotte. Mrs. Chanfrau's Pauline was charming and faithful to the author. Bradley's Colonel Damas was an excellent impersonation. The minor characters did well too.

The Stranger, a dance by Miss Wood and The Eton Boy were presented on October 12, 1866.

The doors opened at seven and performances began at eight for the October 13 performance of Romeo and Juliet. Carden was Romeo and Mrs. Chanfrau was Juliet. Davenport was Mercutio and Fiske was Peter. Miss Rosa Wood did a pas seul. Fortune's Frolic concluded the evening, with Harry Pearson as Robin Roughhead, singing his famous songs "I Likes a Drop of Good Beer" and "The Weeping Willow." Boxes were eight

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dollars, ten dollars and twelve dollars, parquet and parquet circle were one dollar, orchestra chairs were one dollar and a half, family circle and first tier were seventy-five cents and gallery was twenty-five cents. Carden and Mrs. Chanfrau received curtain calls after Romeo and Juliet.

Richard III included Mrs. Chanfrau, Mrs. Taylor, Miss Sweatman, Miss Vaughn, Carden, Bradley, Davenport, Fiske, Pearson, Warwick, Hillyard and little Willie Seymour October 14. Miss Rosa did a dance and the evening concluded with Fortune's Frolic. Edward Eddy was giving competition at the St. Charles Theatre in Shakespearean tragedies also.

The Ticket-of-Leave Man was performed on October 15 and 16. During the course of the play a comic duet was sung by Mrs. Leighton and Fiske. Pearson was Bob Brierly, Carden was Hawkshaw and Davenport was James Dalton. It was felt that the performance could not be improved upon. Mrs. Chanfrau's May Edwards gave proof of her power as a great actress. Fiske's Green Jones was well sustained.

Still Waters Run Deep was repeated on October 17, as was The Eton Boy, which concluded the evening.

Romeo and Juliet opened on the evening of October 18. Miss Rosa Wood and Miss Angela Sefton did a "Grand Pas de Bouquet." This was Miss Sefton's first appearance of the season as a featured dancer. The musical farce Swiss Cottage (Le Chalet) was presented for the first time of the season, with Fiske as Natz Tieck, Davenport singing a song as Corporal Max and Mrs. Leighton singing a song as Lizette.
The Irish Heiress was presented on October 19. Mrs. Chanfrau, Mrs. Leighton, Mrs. Nellie Taylor, Floyd, Bradley, Fiske, Pearson, Morrison and Radcliffe were in the cast. Miss Rosa Wood and Miss Sefton did the "Pas de Bouquet." The evening concluded with Swiss Cottage (Le Chalet). The Irish Heiress was a success. One of the most brilliant audiences of the season witnessed it. Floyd was good as Percy Ardent. Mrs. Chanfrau as Norah Mernion looked lovely and sang "Kathleen Mavourneen" sweetly. Her reading of the part, with a slight touch of brogue, was "faultless." Fiske was funny as Major Fuss. Mrs. Leighton was not as clever as usual as Mrs. Bolton Comfort.

Money, a dance by Miss Wood and Miss Sefton, and Swiss Cottage were repeated on October 20.

The Iron Chest and Asmodeus or The Little Devil's Share were presented on October 21, 1866.

As You Like It was performed on October 22. The audience was very small. Carden was Jacques and Mrs. Chanfrau was Rosalind. Davenport was very good as Orlando. Mrs. Leighton's Audrey was only "tolerable" while Fiske was "happy" as Touchstone.

The Irish Heiress was repeated on October 23. Miss Wood and Sefton did the "Pas de Bouquet."

Dreams of Delusion was played for the first time of the season on October 24. The Irish Emigrant followed. Miss Wood and Miss Sefton did a pas de deux and the evening concluded with The Fool of the Family.

How She Loves Him was presented on October 25. Mrs. Chanfrau, Mrs. Leighton, Miss Lena Prentice, Floyd, Bradley, Carden, Fiske,
Davenport, Morrison, Hillyard, Parsloe, and Bloomingdale were in the cast. Miss Wood and Miss Sefton concluded the evening with a pas de deux. Floyd, as Tom Vacil, in *How She Loves Him*, was good. Bradley was clever as Sir Richard English. Davenport had his usual spirit as Captain Yarnley but Carden was out of his element as Dick Harley. Fiske was funny as Diogenes and Mrs. Leighton was great as Mrs. Selma Raffleticket. The rest of the characters were "so so." The houses were not good of late. *How She Loves Him* was repeated on the next night and on October 27, along with *The Swiss Cottage*.

The commencement time of the performances was pushed up one half hour earlier, to seven-thirty, on October 28, 1866, when *Don Caesar de Bazan* and *The Irish Emigrant* were played.

The house was again small when *Dreams of Delusion, Asmodeus* or *The Little Devil's Share* and *Barney, the Baron* were played on October 29. Carden was very fine in the first piece.

*The Hunchback* was presented on October 30. Mrs. Chanfrau, Miss Prentice, Carden, Floyd, Davenport, Fiske, Morrison, and Hillyard were in the cast. Signor Carlo Patti played a "Grand Fantasie" on the violin, accompanied by the Varieties orchestra. *Barney the Baron* concluded the evening with Fiske singing a song as Barney O'Toole. Carden as Master Walter in *The Hunchback* could have been better. It was performed to a larger audience than usual. Mrs. Chanfrau's Julia was incomparable. Signor Patti was a great success.

*As You Like It* was performed on October 31. Signor Patti performed again.
By request, *The Lady of Lyons* was performed on November 1, 1866. Signor Patti performed "Andante" and "Rondo Russe" on the violin. The evening concluded with *The Loan of a Lover*.

*Still Waters Run Deep* was repeated on November 2, as was *The Loan of a Lover*. The performance of *Still Waters Run Deep* was not a satisfactory one. Carden as John Mildmay had an affectation of rusticity which bordered on coarseness. Floyd lacked boldness and dash as Captain Hawksly. Mrs. Chanfrau was too feminine for Mrs. Sternhold.

*The Stranger* was played on November 4. Miss Rose Wood did a "Pas de Matelot." *Don Caesar de Bazan* concluded the evening.

After weeks of preparation on new scenery and appointments, *Arrah-na-Pogue* began a run on November 5. Every member of the company was involved. Floyd was Shaun the Post, A. D. Bradley was The O'Grady, James Carden was Feeny, A. H. Davenport was The M'Coul, M. W. Fiske was Winterbottom, C. T. Parsloe was Oiny Farrel, L. Morrison was Major Coffin, Mrs. Chanfrau was Arrah Meelish, Miss Lena Prentice was Fanny Power and Mrs. W. H. Leighton was Katty. The piece ran through November 27, 1866.

Mrs. Chanfrau took a benefit on November 28. She played *Camille*. Carden, Bradley, Davenport, Morrison, Hillyard, Mrs. Taylor, Miss Prentice, Miss Sweatman, and Miss Western were among the supporting cast. *My Neighbor's Wife* concluded the evening with Fiske, Parsloe, Davenport, Mrs. Leighton, Misses Rose Wood and Angela Sefton.

A play called *New Leah* ran for four nights. It was an adaptation of *Leah, The Forsaken* by Augustus Daly, who authored an earlier
version. Mrs. Chanfrau was the Jewish maiden, supported by Carden, Fiske, Bradley, Davenport, Parsloe, Miss Prentice and Mrs. Taylor.

(The Daily Picayune, November 29-December 2, 1866) New Leah was reviewed in The Daily Picayune:

Leah, an adaptation of the famous "Leah; the Forsaken," was given . . . last evening, Mrs. Chanfrau as the Jewish Maiden, and Mr. Carden as the Schoolmaster. Both these characters were excellently rendered. The struggle between the Jewish Maiden's love for Herman (Dolly Davenport) and the religion of her people, was portrayed by Mrs. Chanfrau with great force and truthfulness. Mr. Carden, as the Schoolmaster, gave additional evidence of his superior powers as an actor and a reader. Dolly Davenport, as Herman, the betrothed of Leah, was, in every word, and look, the lover that the author has so happily drawn. Mr. Fiske, as the Barber, was as humorous as Fiske always is. The house was a large and brilliant one, and the music of Carlo Patti as delicious a treat as one could well wish to hear.

Camille and My Neighbor's Wife were repeated by special request on December 3, 1866.

Carden took a benefit on December 4. The Willow Copse was performed for the first time of the season with Carden as Luke Fielding. Our American Cousin was also played for the first time of the season, closing the evening.

Another special request brought The Hunchback forward on December 5. Carden, Floyd, Davenport, Fiske, Morrison, Hillyard, Mrs. Chanfrau and Mrs. Leighton were in the cast. The Loan of a Lover concluded the evening, with Fiske, Hillyard, Parsloe, Riley, Mrs. Leighton and Miss Rose Wood. A large crowd attended the performances. The theatre

. . . was pretty well filled . . . to witness . . . Mrs. Chanfrau as Julia and Mr. Carden as Master Walter. Mr. Davenport sustains

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the character of Sir Thomas Clifford and Mr. Floyd that of Master Modus. Mr. Fiske was the Fathom and Mrs. Leighton the Helen.

The characters were all tolerably well sustained. Mrs. Chanfrau's Julia was a beautiful piece of acting. After some exquisite music by the orchestra, under Carlo Patti's baton, the farce of the "Loan of a Lover," with Mr. Fiske as Peter Spyke, and Mrs. Leighton as Gertrude, was given.

The Willow Copse and Our Country Cousin were presented on December 6. The Willow Copse dragged; it was felt that the bad weather prevalent at the time may have had an effect on the players.

The Marble Heart was presented on December 7, with Carden, Floyd, Morrison, Hillyard, Mrs. Chanfrau, Mrs. Taylor, Miss Prentice, Miss Rose Wood and Miss Angela Sefton. It received the following review:

The "Marble Heart," or the "Sculptor's Dream," was given last evening to a very brilliant and select audience. The characters in the main were well sustained. Mr. Carden's Raphael Duchatlet was a very finished piece of acting, while Mr. Floyd as Ferdinand Volage was particularly happy in his conception and rendering of the character. Mrs. Chanfrau as Mademoiselle Marco, the beauty of Paris, gave fresh evidences of her rare power of versatility. Mr. Fiske was very amusing as the Viscount Chateau Margaux. The tableaux in the piece were finely rendered.

Fiske had a benefit on December 8. Waiting for the Verdict was presented. Little Willie Seymour sang a song and Rose Wood and Angela Sefton did a "Double Irish Lilt." More Sugar concluded the evening. Fiske had the second best night of receipts so far that season. The performances were appreciated, and the bill was repeated the next evening.

The Fast Family was presented on December 10 and ran through December 19. A new drop curtain was featured opening night, which was painted by W. T. Porter. Signor Carlo Patti's orchestra performed a
new overture which he had composed. The cast included Bradley, Carden, Davenport, Floyd, Fiske and Hillyard, Mrs. Chanfrau, Mrs. Floyd, Mrs. Taylor, Mrs. Leighton, Miss Prentice, Miss Sweatman and Little Willie Seymour. The latter made quite a hit in the piece. Mrs. Chanfrau's make-up as the rich widow was said to be worth the price of admission to see. Carden, Floyd, Davenport and Fiske sustained their parts with fine effect. The drop curtain was greatly admired. Large audiences attended, Mrs. Chanfrau's dress as Clotilde receiving special comment.

The Marble Heart interrupted the run of The Fast Family on December 20 but the latter was again repeated on the next evening.

Mrs. Leighton took a benefit on December 22. Married Life was presented. Willie Seymour sang a song, Signor Patti played a violin solo, Miss Rose Wood and Angela Sefton did a dance and the evening concluded with the fifth act of Richard III, Mrs. Leighton as Richard and Fiske as Richmond.

A very varied program was presented on December 23. Paul Pry opened the evening. Willie Seymour sang a song, Patti performed a violin solo, Angela Sefton and Rose Wood danced and the fifth act of Richard III closed the evening.

The Willow Copse and Barney The Baron were presented Christmas Eve. On Christmas night Dot was played and ran for about a week. Mrs. Chanfrau was Dot, Floyd was Caleb Plummer, Mrs. Leighton was Tilly Slowboy, and Miss Prentice was Bertha. Carden was considered very good as John Peerybingle. Floyd's Caleb Plummer was very weak and Fiske's Tackleton was not the character drawn by Dickens. Though Mrs.
Chanfrau's Dot was good, The Daily Picayune reviewer preferred Charlotte Thompson's conception and rendering of the part. Mrs. Leighton was "Par Excellence" as Tilly Slowboy. Davenport as Ned Plummer was clever but Miss Prentice did not outshine Sarah Stevens' impersonation of Bertha.

Waiting for the Verdict was played on New Year's Eve and was followed on the next two evenings by Married Life and Ireland As It Was. (The New Orleans Crescent, January 1-2, 1867)

East Lynne was presented from January 3 through January 6, 1867. Carden was indisposed so Floyd assumed the part of Sir Francis Levison. He was not at home in the role. Miss Prentice took the part of Barbara Hard when Mrs. Floyd became indisposed. She performed well and sang beautifully. The death scenes in the play brought tears to the eyes of the audience. Mrs. Chanfrau as Lady Isabel and Madame Vine got special mention. Davenport's Archibald Carlyle was cleverly rendered. Master Willie Seymour performed the part of Archibald Carlyle's son.

Enoch Arden or Under the Palm was presented for the first time of the season on January 7, 1867. (The New Orleans Crescent, January 7, 1867) East Lynne was presented again on the following night, and Under the Palm and The Irish Emigrant were presented for the benefit of the Southern Hospital Association on January 9.

Griffith Gaunt or Jealousy was next seen at the Varieties, running for over a week. A play by Augustus Daly, it featured new scenery and appointments. It was a dramatization of the novel by Charles
Reade and seemed to meet the public favor, drawing large houses. Considered a sensational type of thing, everyone was reading the novel and wondering how the characters would be put on the stage. Mrs. Chanfrau was "superb" and Floyd's Tom Lester was termed "inimitable." Carden and Miss Prentice also had principal parts. It was considered well mounted.

A benefit was held for Mrs. Chanfrau on January 17, interrupting Griffith Gaunt's run. Under the Palm and The Rough Diamond were also presented.

Another benefit was held on January 10, for A. D. Bradley. Playing With Fire cast Floyd as Dr. Savage, Bradley as Uncle Timothy, Morrison as Waverley, Davenport as Pinchback, Mrs. Chanfrau as Mrs. Waverley, Lena Prentice as Mrs. Savage, Mrs. Taylor as Widow Crabstick and Miss Vaughn as Perkins. The evening concluded with The Sailor of France with Carden, Fiske, Morrison, Hillyard, Riley and Miss Prentice. Griffith Gaunt was again played on January 20. (The New Orleans Crescent, January 20, 1867)

Edwin Adams began an engagement at the Varieties on January 21, playing Claude Melnotte in The Lady of Lyons. Mrs. Chanfrau was Pauline. One of the largest houses of the season was present. The next evening Adams took the title role in Hamlet. Adams made such a hit as Hamlet that the play was repeated by popular demand on January 26.

Wild Oats was performed on January 23. Adams played Rover, and The Loan of a Lover was also presented. Adams was found to be very versatile and to be living up to the glowing reputation which had
preceded him. His performance of Rover was more than The Daily Picayune reviewer had expected and Mrs. Chanfrau's Lady Amaranth was pleasing. Adams appeared as Phidias and Raphael in The Marble Heart on the next evening. A benefit was held for Adams on January 25, when Romeo and Juliet and My Neighbor's Wife were presented. Adams played Romeo. A review of Romeo and Juliet appeared in The Daily Picayune:

"Romeo and Juliet" was given . . . last evening; to quite a full house. Mr. Adams's personation of Romeo, although faulty in some particulars, was, upon the whole, an artistic piece of acting. His reading, notwithstanding a severe cold from which he is suffering, was very fine.

Mrs. Chanfrau made a most lively Juliet, [sic] and her attractive appearance was calculated to prevent criticism upon her attempt to personate a role which is above the range of characters in which she excels.

Edwin Adams appeared as Robert Landry in The Dead Heart on January 28. The evening before, he had performed in Richard III. Adams as Robert Landry and Carden as Abbe LaTour won praise. Carden was cited for his great support of Adams during his engagement. Edwin Adams was said to have a clear, distinct soft voice that was charming. He fully met the expectations of audiences. The Dead Heart was repeated to a brilliant audience on January 29.

Adams appeared as Bernard Harleigh in Dreams of Delusion on January 30. Wild Oats was also performed.

The audience at the Varieties saw Adams in Macbeth on January 31. He played the role well, though his voice seemed a bit soft for some passages. Carden's Macduff was a finished piece of acting.

Adams took a farewell benefit on February 1, 1867. He appeared in a comedy called Men of the Day as Frank Hawthorn and as William in
Black Eyed Susan. There was a fine turnout and the pieces were repeated the next evening. The last night of Adams' engagement was on February 3, when he played in Macbeth.

The next star to be presented by Floyd was Maggie Mitchell. She was billed as "The Princess and Pride of the American Stage." She opened on February 4, 1867 with Fanchon, The Cricket, supported by J. M. Collier. The play continued through February 13, when Little Barefoot was also on the bill. The actress drew full houses, and was considered well worth seeing by the reviewer of The Daily Picayune.

Interrupting the run of Fanchon, The Cricket was a benefit for Davenport on February 10. Miss Lucille Western, the accomplished tragedienne, volunteered her services and appeared as Thisbe in The Spy of St. Mar, or The Council of Ten. There was a grand musical intermesso with a violin solo by Signor Patti. Naval Engagements concluded the evening. The largest house of the season thus far greeted Davenport and Miss Western, the latter receiving great applause. Davenport thanked the audience when he was called out and was very complimentary to Miss Western. (The Daily Picayune, February 12, 1867)

Maggie Mitchell was featured in Little Barefoot from February 14 through February 16. On February 15 was a benefit performance. She was again supported by Collier.

Under the Palm and Whites and Browns were the plays presented on February 17.

Miss Mitchell appeared in The Pearl of Savoy from February 18 through February 21. She took another benefit on February 22. Margot
and *The Little Treasure* were performed. She appeared in both pieces. *Little Barefoot* was repeated on the next evening.

Adelaide Ristori appeared in Schiller's *Mary Stuart* on February 24.

Maggie Mitchell appeared in *Fanchon, The Cricket* on February 25 and in *Margot* and *The Little Treasure* on the next evening, the last of her engagement, which was a farewell benefit.

Joseph Jefferson graced the boards of the Varieties with his famous *Rip Van Winkle* from February 27 through March 9, 1867. A play by Dion Boucicault, it played to crowded houses. One evening a large rat ran on the stage and startled the actors grouped around Jefferson. The audience laughed. (*The New Orleans Crescent*, March 3-4, 1867)

A glowing review of Mr. Jefferson's *Rip Van Winkle* appeared in The *Daily Picayune*:

> . . . All the picturesqueness, the pathos, the humor, the artistically mingled light and shade, and the loveableness that wins him the romping affection of the village children, that renders him the prince of "yolly fellos" at tavern bouts and the eagerly sought after partner in the dance, the loveableness that even disarms his shrewish wife's anger, are all infused into the character by Mr. Jefferson. Thus informed by the genius of the actor, Rip becomes one of the most masterly creations of the modern drama. We quite forget his vices, too, in the woes as well as in his inexhaustible good humor.

There was no dramatic performance at the Varieties on March 5. The theatre was used by the Mistick Krewe of Comus for their Mardi Gras ball. (*The Daily Picayune*, March 3, 1867)

The next play featuring Joseph Jefferson was *Our American Cousin*, which played from March 10 through March 13. He appeared as Asa Trenchard, supported by the principal members of the Varieties company.
His portrayal of the role was compared with John Owens' rendition of the part and it was said that he did not possess Owens' "spri
ughtliness and abandon."

Jefferson took a benefit on March 14. The Rivals featured the actor as Bob Acres. A Regular Fix was also presented, with Jefferson as Hugh De Brass. One of the largest and most brilliant houses of the season braved bad weather to attend. Jefferson's Bob Acres was a most finished display of acting. There was an absence of "dash" in Floyd's Lucious O'Trigger. Mrs. Nellie Taylor was good as Mrs. Malaprop. Davenport was a capital Captain Absolute and Bradley's Sir Anthony was good. Mrs. Chanfrau was remarkable as Lydia Languish. The bill was repeated on the next evening. Jefferson was a capital Hugh De Brass.

Jefferson repeated Rip Van Winkle once before playing in Lend Me Five Shillings and Byron's burlesque, Mazeppa. The latter two were played from March 17 through March 20. He then played Dr. Panglos in The Heir at Law and Diggory in The Spectre Bridegroom, and in Our American Cousin and Robert Macaire on March 23 and 24. (The Daily Picayune, March 21, 1867)

Dot was presented March 25 and again March 26, with A Regular Fix. Jefferson played his original role of Caleb Plummer. This was the first week of the "Spring Season."

Jefferson closed out his engagement with Rip Van Winkle on March 27, 29 and 30. He took a benefit on March 28, when he appeared as Dr. Ollapod in The Poor Gentleman and in Mazeppa. The elite of New Orleans attended the benefit performance and it met with great approba-

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Carden was Shamus O'Brien in *The Snowbird*, presented on March 31. *Mischief Making* was also on the bill. *The Snowbird*, with *Naval Engagements*, was repeated on the next evening. *(The New Orleans Crescent, April 1, 1867)* *Under the Palm* and *Mischief Making* were the performances of April 2, 1867.

Daniel Bandmann, celebrated German tragedian, performed in a series of plays during the beginning of April. Among them were *The Merchant of Venice*, *Richelieu* and *Hamlet*. Occasionally a light piece, such as *Mr. and Mrs. Peter White*, was played. On the night of his benefit, April 7, Bandmann played Charles De Moor in *The Robbers*. On that evening *The Eton Boy* was also presented. He achieved great success with *Richelieu*.

F. S. Chanfrau began an engagement at the Varieties with *Sam* on April 9. He was found "irresistibly droll" and was finely supported by the Varieties stock company. He took a benefit on April 12 and the play ran through April 13.

Mrs. W. H. Leighton took a benefit on April 14. *Victorine* and *Handy Andy* were played.

Chanfrau was featured as Robert Brierly in *The Ticket-of-Leave Man* on April 15 and 16. Then Boucicault's *The Colleen Bawn* was played for two nights, Chanfrau playing Myles Na Coppaleen. It was considered well performed.

Chanfrau took a benefit on April 19. *The Debutante* featured Chanfrau as Achille Dufard. The "Imitation Scene" from *The Widow's Victim* followed, with Chanfrau as Jerry Clip, imitating such actors as
Booth, Kean, Forrest, Burton and Barney Williams. *The Toodles* closed the evening, with Chanfrau as Mr. Toodles.

*The Ticket-of-Leave Man* was repeated on April 20, followed by a benefit for Morrison. *Ten Nights in a Bar-Room* and *The Irish Emigrant* were played on this occasion.

Chanfrau continued his engagement on April 22, with *The Long Strike*, produced with new scenery. It drew good houses and continued through April 26. The last night of Chanfrau's engagement was April 27 when *The Long Strike* and the "imitation scene" from *The Widow's Victim* were presented for his benefit.

M. W. Fiske took a benefit on April 28. *The Notary* and *The Duchess* and *The Idiot of the Household* were presented. There was a good turnout. Another benefit was that of C. T. Parsloe, Jr., on the next evening. Chanfrau volunteered his services. *Sam* and *My Neighbor's Wife* were selected.

*Rosedale* was revived on April 30. The entire company took part. Miss Lena Prentice took her benefit on May 1. *Griffith Gaunt*, which had been so successful earlier in the season, was presented.

A farewell benefit for Mrs. Chanfrau was held on May 3. *Rosedale* was played to a standing-room-only crowd.

*The Long Strike* and *A.S.S.* were played on May 2, 1867. (*The New Orleans Crescent*, May 2, 1867)

W. R. Floyd, manager and lessee of the Varieties Theatre, took his benefit the last night of the season, May 4, 1867. *Arrah-Na-Pogue* was presented.
Following the close of the regular season, a few performances were given at the Varieties. A benefit was held for A. H. Davenport and Henry St. Germaine, treasurer on May 16. The evening consisted of performances of opera, drama, dancing and instrumental entertainments. Among artists of the city performing were Miss Lottie Howland, John Thompson, the Mayling Sisters, Bob Har, Miss Sweatman, Carleton, the Clinetop Sisters, John Reddes, Miss Katie Vaughn and Sile Weed. (The Daily Picayune, May 12, 1867)

Scheduled on June 5, the orphans of the St. Vincent's Infant Orphan Assylum, Magazine Street, were to be given a performance in their behalf by the Orleans Dramatic Relief Association, at the Varieties. The Lady of Lyons, a recitation, and Lend Me Five Shillings were to be performed. (The Daily Picayune, June 2, 1867) This performance was apparently postponed to June 13. Tickets were one dollar. (The Daily Picayune, June 5, 1867)

A benefit for the sufferers of the "overflow," by the Orleans Dramatic Relief Association, was performed June 20. Hamlet was offered at one dollar admission to all parts of the house. (The Daily Picayune, June 16, 1867)

Summary of the 1866-1867 Season

W. R. Floyd was again manager. His company included Mrs. F. S. Chanfrau, Mrs. W. R. Floyd, Lena Prentice, Mrs. L. E. Seymour, Miss Annie Vaughn, Marie Western, James Carden, M. W. Fiske, Harry Pearson, Charles Hillyard, Mrs. W. H. Leighton, Mrs. Nellie Taylor, Angela Sefton,
Sallie Sweatman, Miss Hattie Elliott, A. D. Bradley, A. H. Davenport, C. T. Parsloe, Jr., Lewis Morrison, and Willie Seymour. Miss Rosa Wood was the principal dancer and she and Miss Sefton often performed. Carlo Patti was orchestra leader, scenic artist was W. T. Porter and H. St. Germaine was in charge of the box office.

The season opened on October 4. Arrah-Na-Pogue was among outstanding productions, running from November 5 through November 27. The Fast Family ran from December 10 through December 19, and Dot ran between Christmas and New Year's Day. Griffith Gaunt or Jealousy ran from January 10 for over a week.

The tragedian Edwin Adams was the first featured attraction. He performed in plays such as Hamlet, Wild Oats, The Marble Heart and Romeo and Juliet from January 21 through February 3. Maggie Mitchell followed him on February 4 through February 26, playing in Fanchon, the Cricket from February 4 through February 13, Little Barefoot and The Pearl of Savoy. Joseph Jefferson began an engagement of over a month on February 27 continuing through the end of March. Rip Van Winkle ran from February 27 through March 9. Other plays in which Jefferson was featured were Our American Cousin, Mazeppa, The Heir at Law and Robert Macaire.

A "Spring Season" began during the last week of March. Jefferson performed in Dot during that week. During the first week of April Daniel Bandmann, German tragedian had an engagement playing The Merchant of Venice, Richelieu and Hamlet. F. S. Chanfrau followed him from April 9 through April 27. He played in Sam from April 9 through
April 13, and in *The Ticket-of-Leave Man*, *The Colleen Bawn*, *The Toodles* and *The Long Strike*. The last night of the season was May 4. The usual benefits were given the principals of the stock company and visiting "stars." After the official close of the season a few benefits were given, some by the Orleans Dramatic Relief Association for various charitable causes.

1867-1868 Season

A list of the company for the 1867-68 season appeared in *The Daily Picayune* late in October, 1867:

This popular theater is to open at an early day under the management of Mr. W. R. Floyd. The following is a list of the names of the company engaged for the coming season: Mrs. Louise Allen, Leading Lady, Mrs. W. M. Gomersal, Singing Soubrette and Burlesque, Miss Alice Placide, Juvenile, Heavies and Comedy; Mrs. Mary Carr, First Old Woman and Eccentrics; Miss Rose Wood, Walking Ladies and Danseuse; Mrs. L. E. Seymour, Second Old Woman and General Business; Miss Annie Vaughn, Second Chambermaid and Utility; Miss Mabel Osborne, Second Walking Ladies and General Utility; Miss Louise Peterson, Second Walking Ladies and General Utility, Miss Nellie Palmer, General Business; Miss Minnie Taylor, General Business; Little Katie Van Osten, Speaking Child; Mr. Chas. Pope, Leading Gentleman, John Dyott, First Old Man; Wm. Gomersal, Eccentric Comedy and Burlesque; W. M. Fiske, Low Comedian and Character Business, Fred Hight, Old Men and Character Business; J. F. Hagan, Heavy and Character Business; Geo. S. Parkes, Juvenile und [sic] First Walking Gentleman; Lewis Morrison, General and Character Business; J. W. Thorpe, General and Character Business; H. L. Hinton, Second Walking Gentleman and Utility; Jas. Langdon, Utility; G. K. Fortesque, Utility; Sidney Stevens, Utility; Gregston, Utility; H. C. Page, Utility; Willie Seymour, Utility, and W. R. Floyd, Light and Eccentric Comedy, with Dialect and Character Business.

Messrs. Hagan, Morrison and Fiske, and Mrs. Seymour, Miss Annie Vaughn and Master Willie Seymour were of the Varieties company last season. Mr. W. Gomersal and Mrs. Gomersal are well spoken of by the New York press. Miss Mabel Osborne was at the St. Charles Theatre last season. At some time during the season,
Edwin Booth, the most accomplished tragedian in America, will appear at the Varieties. (The Daily Picayune, October 29, 1867)

The Varieties had undergone an entire renovation, adding to the comfort of the audience. (The Daily Picayune, November 1, 1867)

Opening night was November 11, 1867. The Lady of Lyons was performed, with Charles Pope as Claude Melnotte, John Dyott as Colonel Damas, Floyd as Glavis, J. F. Hagan as Beauseant, Miss Alice Placide as Pauline, Miss Mary Carr as M'me Deschappelles, her first appearance in New Orleans, and Mrs. L. E. Seymour as Widow Melnotte. Popular selections of music were performed by the orchestra under John S. Barnard. The Two Buzzards concluded the evening, with M. W. Fiske as John Small. Doors were open at seven, performances began at fifteen to eight.

Henry St. Germaine was treasurer. A review of the opening night performance appeared in The Daily Picayune:

The "Lady of Lyons," with Mr. Chas. Pope as Claude, and Miss Alice Placide as Pauline, was given . . . last night. Mr. Pope is well known to our theatre going people, and is very popular among a certain class. We have never thought him a very remarkable actor, but he seems to have been a successful one. Miss Placide's personation of Pauline, was, upon the whole, a meritorious one. Mr. John Dyott, an actor of considerable reputation, made his first appearance in New Orleans last night as Col. Damas, and was well received. Mr. Hagan's Beauseant, aside from that mannerism which is a weakness with him, was a clever piece of acting. Mr. Floyd's Glavis was very good, but would have been better had there been less exasperation.

The music by the orchestra was particularly fine. The performances concluded with the farce of "Whitebait at Greenwich." Tonight, "The Wife, A Tale of Mantua," will be given. Mr. and Mrs. Gomersal, of the Varieties company, are expected to arrive daily, having already left New York.

There was only a small attendance at The Wife, November 12. Miss Placide was better than usual as Marianne. Mr. Dyott's Antonio was capital. He was considered a most scholarly actor. The rest of
the cast were "so so." Fiske was John Peter in Poor Pillicoddy.

The Rent Day was performed on November 13, 1867, with Pope, Floyd, Dyott, Fiske, Hagan, Parkes, Morrison, Miss Placide and Miss Vaughn in the cast. The Two Buzzards was also presented. The Rent Day was successfully performed. Miss Placide as Rachel Heywood was good and bad in spots. Floyd's Silver Jack was artistically rendered. John Dyott as Crumbs was all that could be wished. Hagan was at home as Hyssop and Morrison was good as Grantley.

The Serious Family, with Floyd, Fiske, and Alice Placide playing the principals, was performed on November 14, with Poor Pillicoddy. It was finely placed on the stage. Floyd's Captain Murphy Maguire was well given. Fiske's make-up and acting were commendable as Aminadab Sleek and Miss Placide was very good as Widow Delmaine. Miss Carr was excellent as Lady Creamly but Parkes was stilted as Mr. Charles Torrens.

Money was performed on November 15. Pope, Floyd, Fiske, Dyott, Hagan, Miss Placide and Miss Carr were in it. A small audience attended. Floyd's Sir Frederic Blount was very good. Dyott as Sir John Vesey claimed attention from the first to last. Hight's Stout was clever but Pope's Alfred Evelyn was only passable.

Ingomar was presented on November 16. In the cast were Pope, Dyott, Hight, Hagan, Parkes, Morrison, Miss Placide, Miss Carr, Mrs. Seymour and Miss Vaughn. The Rent Day was played the next evening. Ingomar was repeated on November 19. There was an overture by the orchestra preceding it. Now the doors were opening at six-forty-five,
the overture beginning at seven-thirty. The evening concluded with a musical burletta *Pas de Fascination*, with Mrs. Gomersal as Katherine Kloper, with songs and a dance and Gomersal as Michael Browksi. *Ingomar* with Pope in the title role and Alice Placide as Parthenia, went off tolerably well. Mrs. Gomersal created a sensation in *Pas De Fascination*. Her songs were described as "inimitable."

Billed as "The Princess of Comedy and of Song," Mrs. Gomersal was featured in the operatic drama, *Child of the Regiment* on November 20. She also appeared in the musical afterpiece called *Trip to Richmond*, supported by Gomersal, Fiske, Hight, Miss Mary Carr and the whole company. The bill was repeated the next evening. It was felt by the reviewer of *The Daily Picayune* that the Gomersals were not drawing the large houses that their performances merited.

*Fanchon, The Cricket* was played on November 22 and 23, 1867. Mrs. Gomersal had the title role and played it charmingly. Pope as Landry Barbeaud was very good. Others in the cast were Fiske, Hight, Miss Carr, Rose Wood and Mrs. Seymour. (*The Daily Picayune*, November 22-23, 1867)

Gomersal was featured as Blondin, singing songs and doing dances in a piece called *Blondin on the Tight Rope* on November 24. The evening opened with a repeat of *Child of the Regiment*.

*Arrah-Na-Pogue* began a four night run on November 25, with Mrs. Gomersal in the title role and Floyd as Shaun the Post. About this time Thomas MacDonough was added to the Varieties company. A brilliant audience attended the first night of the play. Floyd was
well received as Shaun. Mrs. Gomersal was clever in her role of Arrah but was found to lack some of the pathos which belonged to it. Her brogue was unnatural, even harsh. Hagan's Michael Feeney was a fair piece of acting, though not like Lewis Baker's or James Carden's. The play as a whole was well received.

A six night run of Caste followed. It was the first production of the play in New Orleans. Floyd was George D'Alroy, Thomas MacDonough was Captain Hautree, which was his first appearance of the season, Gomersal was Eccles, Fiske was Sam Gerridge, Miss Placide was Esther Eccles, Mrs. Gomersal was Polly Eccles and Miss Carr was the Marquise de St. Maur. MacDonough made a good impression in his role of Hautree, though it did not offer him much scope to display his talents. Floyd's George D'Alroy seemed to have traces of his Shaun the Post from Arrah-Na-Pogue. Miss Carr's Marquise was artistic. There was a lack of animation in Fiske's Gerridge and Mrs. Gomersal's Polly Eccles. The Daily Picayune reviewer found the play, not the performance, "inane."
The play was performed on December 3 and 4 by popular request.

The operatic comedy Grand Duchess of Gerolstein was produced for the first time in New Orleans on December 5, 1867. It featured sparkling gems, correct costumes and appropriate scenery. There was a large and brilliant audience attending the opening. The burlesque was placed on the stage in a handsome manner and the performance met with general approval. Mrs. Gomersal had the title role and was found "fascinating." She sang the several songs in the piece in a charming manner. Fiske's General Boum was a great characterization and Floyd's
Prince Paul was considered artistic. However, Gomersal's Fritz did not seem in keeping with the story from which the piece was translated. The Grand Duchess of Gerolstein continued to draw large houses through December 11.

Rosedale enjoyed a four day run beginning on December 12. Floyd was Elliott Grey, MacDonough was Col. Cavendish May, Hagan was Dr. Leigh, Fiske was Bunbery Robb, Miss Placide was Lady Florence, Mrs. Gomersal was Rosa Leigh and Miss Carr was Tabitha Stork. It was, on the whole, successful. Floyd's Elliott Grey was a creditable one. Mrs. Gomersal was not the best Rosa Leigh, though she sustained the part better than The Daily Picayune reviewer thought she would. MacDonough's Col. Cavendish May was a fine performance. Frank Lawler, who was making his first appearance in New Orleans was favorably received as Miles McKenna. Miss Carr's Tabitha Stork was all that could be desired and Fiske as Bunbery Robb added to his good reputation as a low comedian.

Edwin Booth was the first star performer of the season. He appeared in Romeo and Juliet on December 16 to a crowded and fashionable house. It was thought that Booth must be suffering from a cold, or that his voice grew huskier, since his appearance in New Orleans before the war. His performance otherwise was "delightful." Miss McVicker's Juliet was a charming piece of acting. She was particularly good in the balcony scene, having a certain naivete of manner, and being pretty as well. Frank Lawler was Mercutio and was creditable. Dyott was capital as Friar Lawrence and Miss Mary Carr was
excellent as the Nurse. Booth had an enthusiastic reception.

The Merchant of Venice was played on December 17, with Edwin Booth as Shylock and Miss Mary McVicker as Portia. Booth out-did himself as Shylock. He lost himself entirely in the role. The whole performance was outstanding, especially the costumes. Miss McVicker's Portia was charming and spirited.

Othello was presented on December 18, with Booth as Othello and Miss McVicker as Desdemona. Booth displayed "... the most profound thought and thorough study. . . ." Lawler's Iago was finished and scholarly, and was superior to any "stock" Iago that The Daily Picayune reviewer had seen on the stage. However, Miss McVicker's Desdemona was weak.

Edwin Booth appeared as Giles Overreach in A New Way to Pay Old Debts on December 19. Miss McVickers was Margaret. The play brought a very select and brilliant audience to the Varieties. Edwin Booth was found to be even better than his father in the role of Giles Overreach. He was considered great. Miss McVicker's part was thought not to be a favorite with her; it did not give much opportunity for good acting. Comersal's Marall was well rendered, and elicited applause.

Booth took a benefit on December 20 when he played Benedict in Much Ado About Nothing. Miss McVicker was Beatrice. It had been a little doubtful if Booth could carry off Benedict well but he did. Beatrice seemed particularly suited to Miss McVicker. Fiske was a capital Dogberry. Lawler's Don Pedro and Dyott's Leonato were finely rendered.
A matinee was held on December 21 at 1 o'clock, the first of regular Saturday matinees, an innovation this season. Booth and Miss McVicker appeared in *Romeo and Juliet*. Admission was one dollar, fifty-cents for children and family circle and twenty-five cents for the gallery. That evening, Booth appeared as *The Stranger* and Petruchio in *Katharine and Petruchio*. Miss McVicker was Katharine. Booth dashed through *Katharine and Petruchio* with vigor that did not belie his matinee toil. He brought to *The Stranger* an interest which no other portrayal had done. There was hardly a dry eye in the house when the play ended. Miss McVicker's Kate was admirable.

*The Ticket-of-Leave Man* was presented on Sunday, December 22. Booth played *Hamlet* the next evening, with Miss McVicker as Ophelia. It was repeated the following evening. The part of Hamlet suited Booth and his performance was great beyond words. Miss McVicker's Ophelia was well suited to her, also. Lawler's Ghost was effective. Dyott's Polonius was considered a finished piece of acting.

*Richelieu* was presented on December 25 and 26, 1867, with Edwin Booth in the title role. Miss McVicker played Julie De Mortimer. Floyd altered prices so that "all classes" could see Booth. Family circle was changed to fifty cents and the galleries were twenty-five cents. There was a large and fashionable audience in attendance and they were held "spellbound." Miss McVicker was good. Booth was called before the audience and bowed graciously.

Edwin Booth took a benefit on December 27, when he performed Iago in *Othello*. Miss McVicker was Desdemona. Lawler was Othello to
Booth's Iago. Lawler and Miss McVicker were considered very good. Booth's Iago was "matchless." He really threw himself into the part and did not hold back as he had been accused of doing at times.

There was a noon matinee on December 28 at which Mr. Booth played Claude Melnotte in The Lady of Lyons. Miss McVicker played Pauline. That evening Richard III was played.

Arrah-Na-Pogue was presented by the Varieties company on December 29, 1867. Miss McVicker and Mr. Booth did not perform in it. They were on the bill again the following evening in Macbeth. At the latter performance, the audience hung upon Booth's words with bated breath. His acting was "superb and thrilling in the extreme."

The New Year was brought in on January 1, 1868 with Booth as Richard III. He followed that with Richelieu the next evening. A farewell benefit was held on January 3, at which Booth played Macbeth. There was a large turnout and his performance was good. He was presented with a bouquet of flowers and a wreath.

A Saturday noon matinee on January 4, 1868 featured Booth in his last day of the season in Much Ado About Nothing. That evening he finished his engagement with Richard III.

There was no performance on January 5 in order to fully prepare for Peep O'Day, which was performed Monday, January 6. It featured "thrilling effects, correct costumes, pleasing Hibernian songs, characteristic dances and inspiring music." (The Daily Picayune, January 4, 1868) The cast included Floyd as Barney O'Toole, a true Peep O'Day, Frank Lawler as Harry Kavanagh, John Dyott as Rev. Mr. O'Leary, Mrs. Gomersal as Mary Grace, Miss Placide as Kathleen, and Hight, Hagan,
Parker, Morrison, Miss Mary Carry, Mrs. Seymour and Rose Wood. Incidental to the drama was "Shan Van Vocht," with songs, dances, reels, jigs and a true picture of an Irish Fair. The play ran through January 12 with a matinee performance on January 11. A brilliant and appreciative audience attended the second performance. It was considered to have been placed on the stage in the usual careful manner of the Varieties. The cast performed well.

Joseph Jefferson appeared on January 13 in *Rip Van Winkle*. The play ran through January 21, with a benefit performance on January 17. At the January 18 noon matinee, *The Grand Duchess of Gerolstein* was presented. Crowded houses attended Jefferson's performances. Miss Alice Placide was complimented for her performance as Rip Van Winkle's wife, Gretchen. *(The Daily Picayune, January 11, 1868)*

Jefferson played Asa Trenchard, an original part with him, in *Our American Cousin* on January 22 and 23. There was only a tolerable house at its first performance. His portrayal was found to be as good as the character warranted. *The Daily Picayune* did not think much of the play itself. Floyd's Dundreary was not good. However, Mrs. Gomersal played Mary Meredith "... prettily and archly." Miss Placide was in painful contrast to Mrs. Chapman's Florence Trenchard.

A benefit was held for Jefferson on January 24. He was Bob Acres in *The Rivals*, and Hugh De Brass in *A Regular Fix*. There was a crowded house which roared with laughter.

*Rosedale* was presented to a noon matinee on January 25. Admission was one dollar. Children were admitted for half price and the
upstairs was fifty cents. The Rivals and A Regular Fix were repeated that evening, as on January 26. There was a large house at the matinee performance of Rosedale, and only a fair house at the evening performance of The Rivals and A Regular Fix.

Mazeppa and Lend Me Five Shillings featured Jefferson on January 27 and 28. A brilliant audience attended the first of these two evenings.

The Poor Gentleman, with Jefferson as Dr. Ollapod, was performed on January 29 and 30. He also appeared in Spitfire as Tobias. A good audience, despite inclement weather, attended the first evening. These were not Jefferson's best characters but he performed them well nonetheless. Support could have been better from the stock company.

Jefferson took a benefit on January 31, 1868. The Heir at Law featured Jefferson as Dr. Pangloss and he played Diggory in The Spectre Bridegroom.

Arrah-Na-Pogue was presented at the Saturday noon matinee on February 1. That evening, Jefferson repeated Rip Van Winkle.

Jefferson's last night at the Varieties was supposed to have been February 3, when he performed in Mazeppa and Newman Noggs (Nicholas Nickleby) but apparently he was re-engaged, for he played Rip Van Winkle on February 4. He had played Mazeppa and Spitfire on February 2. Newman Noggs was the part Jefferson played in Nicholas Nickleby. Fiske was not good as Mr. Squeers. Dyott's Ralph and Miss Carr's Mrs. Squeers were good. There was a brilliant audience and the play was well put on the stage.
For the remainder of the engagement, four nights more, Jefferson played in *The Heir at Law*, *Lend Me Five Shillings*, Woodcock's *Little Game*, *Newman Noggs*, *Mazeppa*, *The Spectre Bridegroom*, and *Rip Van Winkle*. The last evening was a farewell benefit performance. There was an excessively large attendance. *Rip Van Winkle* was performed at the Saturday noon matinee on February 8, 1868. Jefferson was called out before the curtain on his last night in *Rip Van Winkle*. He made several appropriate remarks.

*Rosedale* was sandwiched in between Jefferson's engagement and that of the next star to appear, Edwin Adams. He opened on February 10 in *The Dead Heart*, playing Robert Landry, an original part. The attendance was not large due to bad weather. The play was handsomely put on the stage.

Adams played Jack Rover on the second night of his engagement in *Wild Oats*. Mrs. Gomersal played Jenny Leatherlungs in *Swedish Nightingale*, *(Jenny Lind?)*. Adams pleasantly surprised *The Daily Picayune* reviewer by his characterization. The reviewer thought the part was out of Adams' line but that he performed it well. Lawler was John Dory, and was excellent. Fiske's Ephriam Smooth was amusing. Mrs. Gomersal sang with taste and expression in *Swedish Nightingale*. *(The Daily Picayune, February 13, 1868)*

Claude Melnotte was the part Adams chose in *The Lady of Lyons* on February 13. *The Swedish Nightingale* was repeated.

Adams took a benefit on February 14. *Don Caesar de Bazan* was performed, with Adams as Vapid in *The Dramatist*. He was "vivacious" in the parts.
Adams appeared at the Saturday Matinee on February 15, in *Wild Oats*. *Mr. and Mrs. Peter White* concluded the performance. That evening, *Don Caesar de Bazan* and *Black Eyed Susan* were presented. The two latter plays were well received by a select audience.

Adams repeated *The Dead Heart* on February 16. It was followed the next evening with *School For Scandal*, in which he played Charles Surface. The performance was a creditable one. Dyott's Sir Peter Teazle was not as finished as could have been. Lawler's Joseph Surface was well given but Miss Placide was not up to the mark as Lady Teazle. Floyd's Sir Benjamin Backbite was not good either. The play, as a whole, passed off well, however. (*The Daily Picayune*, February 18, 1868)

Going from comedy to tragedy, Adams played *Hamlet* the next evening. It was "stagy." *The Daily Picayune* reviewer felt he had seen better but also worse. (*The Daily Picayune*, February 19, 1868)

*Richard III* was presented on February 19. Adams' Duke of Gloster was thought to be better than his Hamlet. Dyott's King Henry was beautifully done.

*The School For Scandal* was repeated on February 20. It was followed the next evening with *The Marble Heart*, a benefit performance for Adams, in which he played Phidias and Raphael. A large audience attended. Floyd's Volage was considered excellent. The play was well mounted and was well performed, on the whole.

A family matinee at noon on February 22 featured *Hamlet*. Adams also appeared as Bernard Harleigh in *Dreams of Delusion* that evening. *The Dramatist* closed the evening.
A Mardi Gras Ball was given by the Mystick Krewe of Comus at the Varieties on February 25, thus there was no dramatic performance that evening. (The Daily Picayune, February 25, 1868)

Adams closed out February with Richard III, The Marble Heart, Dreams of Delusion, The Dramatist, Money, Wild Oats, and Black Eyed Susan. The Marble Heart was played at the Saturday Matinee on February 29. His benefit performance on February 28 was as Alfred Evelyn in Money. There was a well-filled house. His performance was considered deficient in some respects but good on the whole. This criticism was applied to Floyd also, as it was to Fiske's Graves. Miss Carr was very good as Lady Franklin but Miss Wood was only fair as Georgiana.

Adams was re-engaged and played Macbeth on March 1. Falconer's comedy Men of the Day featured Adams as Frank Hawthorne on March 2 and 3. The cast was excellent, with a few exceptions. Fiske as Robin Wildbrier was "... in his element. Miss Mary Carr was very good as Mrs. Wildbrier." Men of the Day was repeated on March 5, King of the Commons, with Adams as King James V, preceding it on March 4.

Adams took another benefit on March 6, 1868. Dan Bryant, famous Irish Comedian, volunteered his services and played Miles Na-Coppaleen in The Colleen Bawn. Adams played Kyrie Daly, with Floyd as Danny Mann. Dreams of Delusion preceded it, with Adams as Bernard Harleigh. Dan Bryant appeared again with Adams at the Saturday Family Matinee on March 7 in The Colleen Bawn. King of the Commons was played that evening, with Jenny Lind. Adams' King James V was found to be inimitable and Mrs. Gomersal made a hit as Jenny Lind.
The Marble Heart was repeated on March 8, preceding a run of about a week of Ours. Adams was Hugh Chalcote. A complete military band was hired for the occasion, in addition to the regular orchestra, to give more effect to the "pictures." The role of Hugh Chalcote was particularly suited to Adams. Miss Placide as Blance Haye was very "natural and easy." Every one did better than usual, and the play was well put on the stage. Ours was also played for the Saturday matinee on March 14, and that evening, for Adams' farewell benefit.

The Colleen Bawn was performed on March 15, with Fiske as Myles Na-Coppaleen, Floyd as Danny Mann, Mrs. Gomersal as Eily O'Connor and Alice Placide as Mrs. Creegan.

Mrs. Gomersal took a benefit on March 16. To Oblige Benson, Perdita, and The Middy Ashore were presented. There was only a tolerable house; the audience seemed to enjoy the performances, however.

The Irish Emigrant, To Oblige Benson and Perdita were presented on March 17, preceding Fiske's benefit the next evening. Mrs. Leighton and Miss Kate Wood volunteered their services. Sky High, written by a gentleman of New Orleans, featured Fiske as Bacchus, with songs. Miss Kate Wood played Mercury. The Irish Soldier began the evening with Fiske as O'Smirk, with songs. The Fool of the Family, with Mrs. Leighton singing songs as Betty, concluded the evening. There was a crowded house. Sky High was well received and found to be cleverly written, as well as performed. It continued to run for several nights, along with such plays as The Dumb Belle, To Oblige Benson, The Irish Emigrant, The Queen's Own, and The Middy Ashore. Sky High was also played for the Saturday Matinee on March 27.
A benefit was given for John Dyott the evening of March 21. *She Stoops to Conquer* was chosen for presentation.

Frank Lawler took a benefit on March 23, 1868. Mrs. Leighton volunteered her services. *The Ticket-of-Leave Man* was played, with Lawler as Bob Brierly and Mrs. Leighton as Emily St. Evremond. Lawler concluded the evening with a recitation of "Shamus O'Brien." There was a good house and the performance was a good one.

*She Stoops to Conquer* was performed on March 24. Fiske's Tony Lumpkin was "intensely amusing," and Lawler's Young Marlow was creditable. *Perdita* was also performed.

Gomersal took a benefit on March 25. *The Grand Duchess of Gerolstein* was presented with Mrs. Gomersal as the Grand Duchess and Gomersal as Fritz. It was well given to a better than usual audience.

Hight took a benefit on March 26. *Aline or The Rose of Kilarney* and *Object of Interest*, with Mrs. Leighton, who volunteered, were the performances. There was a good house and the plays were well played and got up.

Because of its success, *The Grand Duchess of Gerolstein* was repeated on March 27, 1868.

At the last Saturday Matinee of the regular season, the first act of *Arrah-Na-Pogue* was presented. Floyd was Shaun, the Post, and Mrs. Gomersal was Arrah. *The Two Buzzards* was presented with Fiske as John Small. That evening, *Aline* and *Poor Pillicoddy* were presented.

The last night of the regular season was on March 29, 1868. *Sky High* and *The Irish Soldier* were presented.
A group of New Orleans citizens wrote to Floyd attesting to his good work as manager for the three years at the Varieties and wanting to give him a benefit. He wrote back and thanked them and named March 30 as the date. The complimentary benefit took place that night, with *A Gentleman From Ireland* opening the evening. Floyd played Gerald Fitzmaurice. *The Invisible Prince* followed, with Mrs. Gomersal as Don Leaner. *The Irish Emigrant* concluded the evening, with Floyd as Tim O'Brien. A large and fashionable audience attended. They were well pleased with the performance. (*The Daily Picayune*, March 28-31, 1868)

Mr. Roberts began an engagement at the Varieties on April 12. He exhibited his celebrated Magical Illuminated Tableaux, representing The Parish Exhibition, Poetical, Historical and Domestic Scenes, Astronomical Demonstrations, Landscapes and Comic Pictures. Miss Filomena, pianist and violinist, rendered some selections. Robert Meyer was leader of the orchestra. Doors opened at seven, performance began at eight. The engagement of Roberts continued from April 13 through April 18. Miss Filomena did not appear Monday, April 13. (*The Daily Picayune*, April 10, 1868)

A joint benefit for John S. Bernard and J. W. Thorpe was held at the Varieties on April 22, 1868. *The Irish Emigrant* featured Floyd as Tim O'Brien and Mrs. Leighton as Polly Bobolink. A Grand Olio by the available volunteer talent in the city followed. *Nature and Philosophy or The Youth Who Never Saw A Woman* concluded the evening, with Miss Alice Placide as Colin and Miss Howell as Eliza. Others
performing that night were Miss Annie Vaughn, Miss Jennie Banker, Little Kat Van Oster, Lewis Morrison, T. M. St. Clair, Ed Banker, Willie Seymour and R. J. Browne.

Sporadic performances continued to be given. A tableau and concert were given at the Varieties for the benefit of St. Ana's Asylum on April 28. It was apparently performed by amateurs.

A complimentary benefit was given to Rev. J. C. Carpenter on May 20. Professor Roberts exhibited his Tableaux of the Paris Exhibition, with Scriptural Scenes and Astronomical Demonstrations. A Grand concert was given by amateurs under the direction of Professor La Hache. Chairman for this occasion was A. W. Bosworth.

Miss Isabel McCulloch's Parlor Italian Opera appeared on June 5, 1868. She had achieved brilliant success at the Academy of Music, New York and at Pike's Opera House, New York. *Don Pasquale* was performed with Miss McCulloch as Norina, Signor Boye as Ernesto, Signor Orlandini as Dr. Malatesta, Signor Susini as Don Pasquale and Signor Locatelli as Notary. *The Barber of Seville* was presented on June 6, with Miss McCulloch as Rosina, Signor Boye as Count Almaviva, Signor Orlandini as Figaro, Signor Susini as Don Bartolo and Signor Locatelli as Don Basillo. Signor Aestro Torriani, director of the Academy of Music, New York, accompanied Miss McCulloch on her tour of the country. Orchestra seats were one dollar and fifty cents, dress circle, (reserved seats) one dollar and fifty cents, dress circle, one dollar, and gallery, fifty cents. The private boxes were eight dollars, ten dollars and twelve dollars. *(The Daily Picayune, June 3, 1868)*
The audience for the first performance of the Parlor Italian Opera Troupe's *Don Pasquale* was small but appreciative. It went off well. Miss McCulloch was described as tall but graceful. Her voice was sweet but not full. Every one was good.

The Shakespeare Club gave a performance on June 8. There was a brilliant audience present for *The Rivals* and *Honeymoon*, both of which went off well.

A benefit was held at the Varieties on June 10 for the negro actor Harry Bloodgood. He and Johnny Thompson appeared in a dance. The public was encouraged to attend.

An amateur dramatic performance was given at the Varieties on June 13 for the benefit of the Firemen's Charitable Association, inaugurating the Firemen's Festival, commencing the following day at the Fair Grounds. *Po-ca-hon-tas* and *Nan, The Good for Nothing*, with Miss Lottie Estelle as Nan, were performed. *(The Daily Picayune, June 7, 1868)* The orchestra opened the evening with an Overture. Mrs. Alfreda Chippendale performed in *Po-ca-hon-tas*. Miss Lottie Estelle sang a song. Miss Jennie Engle, by permission of Mr. Bidwell of the Academy of Music, sang some songs. Harry Bloodgood sang and danced. There was a good attendance.

The Orleans Dramatic Relief Association performed *Money* and *A Regular Fix* for the St. Vincent's Infant Orphan Asylum on June 25, 1868. Tickets were one dollar. *(The Daily Picayune, June 21, 1868)*
Summary of the 1867-1868 Season

Floyd was manager as well as a member of the stock company. This year it included Mrs. Louise Allen, Mrs. W. M. Gomersal, Miss Alice Placide, Mrs. Mary Carr, Miss Rose Wood, dancer, Mrs. L. E. Seymour, Miss Annie Vaughn, Mrs. Charles Pope, John Dyott, William Gomersal, W. M. Fiske, Fred Hight, J. F. Hagan, J. W. Thorpe, and Willie Seymour. The orchestra leader was John S. Barnard and Henry St. Germanine was the treasurer. Mr. MacDonough was added to the company in November and Frank Lawler in December.

Outstanding performances by the stock company were Caste which ran a week at the beginning of December, The Grand Duchess of Gerolstein, running from December 5 through December 11, and The Peep O'Day, running from January 6 through January 12. Edwin Booth was the first featured attraction, playing in such plays as Othello, Romeo and Juliet, The Merchant of Venice, Much Ado About Nothing, and The Stranger, from December 16 through January 4. He was accompanied by Miss McVicker. Saturday matinees began on December 21 and continued throughout the season. Joseph Jefferson played from January 13 through February 8 in such pieces as Rip Van Winkle, (January 13-21), Our American Cousin, Mazeppa and A Regular Fix. Edwin Adams was engaged between February 10 and March 14, playing Wild Oats, The Lady of Lyons, The Dead Heart, School For Scandal, Hamlet, Ours and others.

The season closed on March 29, one of the earlier closings. The theatre remained dark until the engagement of Professor Roberts April 12-April 18. He presented "magical illuminated tableaux," and

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was accompanied by Miss Filomena, who performed on the piano and violin. Robert Meyer was the orchestra leader. Isabel McCulloch's Parlor Italian Opera Group appeared on June 5-6. Throughout June there were various benefits performed by amateurs for charitable causes. Benefits were also given throughout the regular season for the principals of the stock company and featured attractions.

1868-1869 Season

The company engaged by manager Floyd for the 1868-69 season consisted of W. E. Sheridan, Vinning Bowers, George Ryer, D. E. Ralton, W. J. Cogswell, J. K. Power, W. Stanton, M. Slevin, Eugene Malloie, N. Miller, W. S. Carson, W. Clifford, G. Sherman, J. B. Wright, W. R. Floyd, Alice Gray, Josie Orton, Isabel Freeman, Georgie Dickson, Mrs. Isabella Preston, Miss Florence Noble, Mrs. W. M. Post, Miss Annie Vaughn, Miss Theresa Wood, Mrs. J. J. Wallace, Miss Kate Wood, Miss Marie Marston, Miss Sallie Fortescue, Miss Kesler, and Miss Katie Van Osten. (The Daily Picayune, September 21, 1868) Kendall, in The Golden Age of the New Orleans Theater, lists Mrs. L. E. Seymour, Miss G. Royalance, Miss Carrie Foster, Miss Germain, H. W. Mitchell, S. E. Eisler, E. A. Aitkens, George Thompson and C. L. Pearson in addition to the foregoing. Floyd was manager and lessee, Vining Bowers was stage manager, J. B. Wright was assistant stage manager, Benjamin E. Wall [sic] (Woolf) was orchestra leader, F. Kurts was scenic artist, G. W.

\(^3\)Ibid., p. 412.
Kesler was Machinist, T. Marcarthy was property man and gas engineer, and F. Herman was assistant Gas Man. Josie Orton was engaged for specialties and Theresa Wood as danseuse. (The Daily Picayune, September 21, 1868) Mr. P. H. Gallagher was costumer and Fred J. Hyatt was chief usher. (The Daily Picayune, October 4, 1868) Mr. C. Stephens was treasurer.4

The company assembled at the Varieties at 11 a.m. on October 3 to plan the coming season, (The Daily Picayune, October 2, 1868) which opened on October 8, 1868. A new comedy by Dion Boucicault entitled Vanity Fair was chosen to begin the season. It was followed by Mlle Theresa Wood, her first appearance in New Orleans, in a dance. The Bonnie Fish Wife concluded the evening. The opening night was a grand success. It was compared with John Owens' managership; not since then had an opening night been so brilliant. Vanity Fair was well done, the result of good rehearsal. It went off smoothly and the company was well received by the audience. Miss Alice Gray was Virginie Paté. She had a good grasp of the character, and played it with amusing effect. She kept the audience in a "chronic state of merriment." Vining Bowers was Hector Paté. Miss Josie Orton played Rose with tenderness. Miss Georgie Dickson made friends with her characterization of Balaclava. Sheridan as Latour, Ryer as Lambert and Ralton as Calatrava established themselves in good opinion by critical judges of talent. Floyd played Edgar Lambert successfully.

4Ibid.
Everybody's Friend, a dance by M'lle Theresa and The Bonnie Fish Wife were the performances of October 9. Miss Josie Orton was outstanding as Mrs. Swandown in Everybody's Friend; she gave the character charming "piquancy and freshness." Bowers provoked merriment as Major Wellington De Boots. Floyd played the eccentric part of Frank Icebrook well. Sheridan as Felix Featherly did not speak loud enough. Miss Alice Gray as Mrs. Featherly was vivacious in the part, and Mrs. Preston gave a careful study of Mrs. Major De Boots.

Still Waters Run Deep, a dance by M'lle Theresa and The Wandering Minstrel were performed on October 10, 1868.

A distinguished audience viewed London Assurance on October 12. Lady Gay Spanker was played by Miss Orton, with a great deal of fun and spirit in the character. Miss Freeman was sensitive as Grace Harkaway. Miss Vaughn played Pert pertly. Ryer's role as Sir Harcourt was not a clever burlesque as it should have been. He paled sadly in the memory of Harry Placide's impersonation. Sheridan was more successful with Charles Courtly. Vining Bowers was good as Mark Meddle. Floyd was clever as Dolly Spanker. On the other hand, Selvin's Max Harkaway lacked "heartiness;" it was felt he was poorly cast in the part.

Everybody's Friend was repeated on October 13. M'lle Theresa did a Hungarian Polka and A Thumping Legacy closed the evening.

Still Waters Run Deep, the Hungarian Polka by Miss Theresa, and A Thumping Legacy were repeated on October 14. This second performance of the season of Still Waters Run Deep was another success. Miss Gray
as Mrs. Sternhold and Miss Freeman as Mrs. Mildmay were very good. Sheridan's John Mildmay showed marked artistic improvement on his previous efforts. He played in a style free from "pretension." Ryer as Pater, re-established himself in the good graces of the audience. Floyd's Captain Hawksley was considered comparable to George Jordan in that part.

Miss Gray as Lady Isabel in *East Lynne*, presented on October 15, made the ladies weep. However, Miss Freeman did not make anything out of the role of Barbara Hare. Mrs. Preston was enjoyable as Miss Cornay. Sheridan's Sir Francis Levison was "somewhat incomplete in embodiment," and Ryer's Mount Severn was inconsistent but "dignified."

*London Assurance* was repeated on October 16, 1868.

The first Family Matinee of the season was on Saturday, October 17, when *East Lynne* was presented at 1 p.m. That evening, *The Hunchback* and *My Neighbor's Wife* were performed. Miss Alice Gray stood the test as Julia in *The Hunchback*. It was an artistic performance. Miss Orton was great as Helen. Ryer's Master Walter showed "earnestness and rugged force." It was rather stiff, however. Sheridan's Sir Thomas Clifford, Floyd's Modus and Bowers' Fathom were commendable.

Following the policy of having no performance on Sundays, there was no play at the Varieties on October 18. *East Lynne*, with Miss Alice Gray, Miss Isabel Freeman, Mrs. Preston, Miss Annie Vaughn, W. E. Sheridan, George Ryer, W. H. Cogswell, W. H. Mitchell and Master Willie Seymour was repeated on October 19, by warrant of its fine reception on previous occasions. (*The Daily Picayune*, October 18, 1868)
The Hunchback and My Neighbor's Wife were repeated on October 20.

Planché's Knights of the Round Table was presented on October 21 and 22. The performances of the cast were, for the most part, considered undistinguished and commonplace. Mrs. Freeman played Marie. Miss Georgie Dickson was rather clever with Peggy Poplin. Miss Theresa played Francoise, the French maid, well. Sheridan was Captain Cozzens, in an admirable performance. Floyd played Mr. Smith and Vining Bowers was Tom. Ralton's Leonard D'Arcy was not well done; his articulation was indistinct.

The Lady of Lyons was done on October 23. Miss Theresa did a "Pas de Fleurs," and The Wandering Minstrel was also performed. Miss Orton was not very good as Pauline. Her speech was indistinct and she lacked some of the qualities needed for the part. She also spoke too fast. However, as the play progressed, she infused "passion and fire into her action." Sheridan was unequal in his Claude Melnotte, but even so, was sometimes good, sometimes lacking. Ryer as Colonel Damas was capital.

The Hunchback was presented at the 1 o'clock Saturday Matinee on October 24. Miss Theresa did a "Pas de Fleurs." Richard III was presented that evening and Miss Theresa repeated her "Pas De Fleurs." My Neighbor's Wife concluded the evening. As Richard III Sheridan was great. His conception was original, clearly defined and easily read. He was full of "fire and animation of action, at the same time retaining a well-governed rein." He occasionally smacked of Edwin
Booth. Ryer's Henry VI was tenderly portrayed with feeling. Miss Freeman's Lady Anne was commendable, though not the traditional interpretation of the role. There was a good deal of individuality in her impersonation. Miss Gray was Queen Elizabeth and was particularly good at depicting grief and sorrow.

_Love and Money_ was presented on October 26 and 27. In the Boucicault play were Alice Gray, Josie Orton, Georgie Dickson, Mrs. Preston, Miss Vaughn, Miss B. Wallace, Floyd, Vining Bowers, G. Ryer and W. J. Cogswell. Miss Theresa did a "Pas de Fleur" and _The Bonnie Fish Wife_ closed the evening. (The Daily Picayune, October 25, 1868) _Love and Money_ received a very good review, everyone having performed well.

_Camille_ was performed for the first time of the season on October 28. It was hoped by _The Daily Picayune_ reviewer that such a play would be banished from the New Orleans stage. He felt that the moral question should not be exhibited before young and impressionable minds. He felt that in the hands of Miss Gray, the audience would weep sympathetic tears instead of condemn Camille. In addition to the play, a "Pas D'Ariel" was done by Miss Theresa and _The Rough Diamond_ concluded the evening. The bill was repeated the next night. Miss Gray received great applause for her Camille. Mr. Sheridan's Armand and Mr. Ryer's Duval were also good.

_Masks and Faces, _"L'Ariel" by M'lle Theresa and _State Secrets_ were performed on October 30-31. _Camille_ was played at the Saturday Matinee on October 31. Miss Orton was very good as Peg Woffington in
Masks and Faces. The play was well put on the stage, leaving no small detail in a scene unprepared. Miss Orton was still indistinct in pronunciation and was occasionally stilted in her reading. Miss Freeman made a mark as Mabel Vane. The most outstanding performance in the play was Mr. Sheridan's James Triplet. Also good were Mr. Ryer's Colley Cibber, Mr. Floyd's Sir Charles Pomander and Mr. Ralton's Snarl, though he sent his voice "... into his boots ..." too often.

Love and Money, "L'Ariel" by Mlle Theresa and A Thumping Legacy were performed on November 2. There was no performance on November 3. The next evening Masks and Faces was repeated, with a "Highland Fling" danced by Miss Theresa and A Kiss In The Dark. Miss Gray's performance as Helen Plantagenet in Love and Money was pleasing. She had a natural style. Miss Orton played Rose Lawless with vim and raciness. Floyd's Lord Fipley was true to the author's idea. Ryer's Claude Planaginet reflected the careful analysis he always bestowed upon the parts he took. Bowers was not altogether correct as Mac Dunnum.

The Little Treasure opened the evening on November 5, 1868. "L'Anee" was danced by Mlle Theresa. Miriam's Crime closed the evening. Miss Orton showed "childish glee" as Gertrude in The Little Treasure. Mrs. Preston's Lady Florence Howard was not up to the actress's usual ability. It was too "tame." Floyd was a good and natural Captain Walter Maidenblush. It was not overdone.

Dreams of Delusion and The Serious Family were the performances of November 6. Sheridan's Sir Bernard Harleigh, of Dreams of Delusion, was a forceful and careful study of the part. He was compared
favorably with George Jordan's performance of the character. Miss Gray as Lady Viola and Ryer as Dr. Pungent were good also. Miss Orton's Mrs. Ormsby Delmaine in The Serious Family was "piquant." Miss Freeman gave a new and original Mrs. Charles Torrens and Mrs. Preston was good as Lady Sowerly Creamley. With less mannerism, Bowers' Aminidab Sleek would have been perfect. Floyd's Captain Murphy Maguire was good and even Mr. Cogswell did well as Charles Torrens.

At the Saturday Matinee on November 7 Masks and Faces, a pas seul by Miss Theresa and A Kiss in the Dark were performed. That evening, East Lynne and A Thumping Legacy were seen.

Augustine Daly's sensation, Under the Gas-Light, was presented for the first time at the Varieties on November 9. The play featured new scenery, and mechanical effects, among which were a pier and river scene by moonlight, an express train with locomotive and cars in motion and trials at a New York police court. It was well received by a crowded house on its first presentation. The performance ran smoothly and everyone was considered to have done his part well. It was well mounted on the stage. Miss Gray's Laura Courtland and Miss Freeman's Pearl Courtland were very pleasing and in character with the play. Miss Georgie Dickson made a name for herself as Peachblossom, interpreting the part with feeling and without affectation. Mrs. Preston surpassed herself as Old Judas. Bowers' Snorkey was the best of his season's performances. Sheridan's Byke was true to the author's intent. Stanton's Mermudas was a "feather in his cap." Under the Gas-Light ran through November 25, and was given at both Saturday Matinees during
its run. The Matinees were now at noon. (The Daily Picayune, November 7, 1868)

Arrah-Na-Pogue was the next presentation at the Varieties. It ran through November 28, three nights, and also at the November 28 Saturday Matinee. Miss Josie Orton was Arrah Meelish. As a whole, it lacked "ease and gracefulness" and had too much mannerism. Floyd as Shaun the Post was "artistically conventional" and had human feeling in the part. Sheridan's O'Grady was considered excellent. Miss Freeman showed much "tact and ladylike ease" as Fanny Power. Vining Bowers was not good as Michael Feeny, but The Daily Picayune reviewer felt it was not a disparagement to him; he was miscast because of his pleasant and mirthful face, in this, the part of a villain.

By request, Under the Gas-Light was performed on November 30. Arrah-Na-Pogue and Under the Gas-Light were repeated on December 1 and December 3, respectively.

The Marble Heart was performed on December 2 and 4. Miss Orton played Marco and was considered out of place in the part. Bowers was also as Michael Feeny. On the other hand, Sheridan's Raphael brought down the house. Miss Freeman's Marie was good and Floyd gave a spirited performance of Volage. (The Daily Picayune, December 4, 1868)

Under the Gas-Light was presented at the Saturday Matinee December 5 and on that evening Macbeth was seen. The latter was not a great success. Sheridan's Macbeth lacked "originality of idea and continuity." It was "stagy." Miss Gray's Lady Macbeth was ". . . good in idea, but unequal and weak in embodiment, and somewhat faulty in reading. . . ."
Charles Reade's *Dora* began a week's run on December 7. It was successful. The scenes and appointments were executed in fine style. Ryer played Farmer Allen. Couldrock was at the same time playing the role at the St. Charles Theatre. Ryer's characterization lacked "delicate coloring" though he tried to analyze the new role. Miss Orton's *Dora* was commendable. Miss Freeman's Mary Morrison was natural and unaffected. Mr. Sheridan was William Allen and Floyd was Luke Bloomfield; they were good. At the December 12 Matinee, *The Marble Heart* was presented. That evening, the last of the run of *Dora*, Sheridan recited "Eugene Aram," which he had recited the previous evening also. (*The Daily Picayune, December 5, 1868*)

Miss Orton took a benefit, the first of the season, on December 14, 1868. *Wonder or a Woman Keeps A Secret* and *Nursey Chickweed* were presented with the beneficiary in both pieces. Bad weather prevented a large turnout, however many ladies enjoyed the performance which went off well. (*The Daily Picayune, December 12, 1868*) Miss Orton's *Donna Violante* in *Wonder* was considered one of her best parts. Miss Freeman was good as Donna Isabella and Sheridan made much of his part of Don Felix. Miss Dickson's *Flora* and Miss Vaughn's *Inis* were good. (*The Daily Picayune, December 17, 1868*)

*East Lynne* was performed on December 15. The next evening *Wonder* was repeated. There was a dance, "L'Ariel" by M'lle Theresa and *Margery* closed out the evening.

W. R. Sheridan took a benefit on December 17, when *Under the Palm* and *The Irish Emigrant* were presented. There was a good turnout.
Sheridan's Enoch Arden and Miss Gray's Annie brought a tear to many an eye.

Money was presented on December 18. Sheridan's Alfred Evelyn was a "manly personation." Ryer was John Vesey. Bowers was good as Graves. Floyd's Sir Frederick Blount was humorous and well suited to him. Miss Gray's Clara Douglas was a great success in "reading and natural effect." Miss Freeman's Georgina Vesey was not well done.

The Saturday Noon Matinee featured Under the Palm. That evening, December 19, Dreams of Delusion, The Irish Emigrant and Jem Beggs were presented.

The Lancashire Lass enjoyed a run from December 21 through December 30. It was considered a success. Miss Orton's Kate Garston and Mrs. Sheridan's Johnson were outstanding. Miss Gray's Ruth Kirby and Miss Freeman's Fanny Danville were both good. Mr. Barr had played insignificant roles until he took the part of Robert Redburn in which he was considered "intelligent and clever." It was felt that he showed promise as an actor. Mr. Bowers' Jellick was good, as was Mr. Ryer's Kirby. (The Daily Picayune, December 19, 1868)

Dot was presented on December 31 and January 1, 1969. There was a full house the first of these two evenings. With the exception of Georgie Dickson's Tilly Slowboy, the actors were not pleasing to The Daily Picayune reviewer. They seemed out of place. Miss Orton's Dot was affected. Miss Gray was weak as the blind girl. Mr. Bowers and Mr. Sheridan were said to be in danger of losing their good reputations if they persisted in such performances as theirs in Dot.
The Lancashire Lass was repeated on January 4 and 5, 1869, (The Daily Picayune, January 3, 1869) followed by a four night run of The Romance of a Poor Young Man. The latter was very successful, everyone doing his part well. Floyd was outstanding as the "man of the world." Ralton's Gaspar Larouque was his best performance to date. Miss Dickson's Louise Vanbuger was coarse, vulgar and ". . . thoroughly bad." Little Kate was a good Christine. The Romance of a Poor Young Man was also presented at the Saturday Matinee on January 9. Prices were reduced to fifty-cents for the entire lower part of the house. Children were charged half price and gallery seats were twenty-five cents. Private boxes were three dollars and five dollars. The play was treated kindly by The Daily Picayune reviewer:

The last of the "Romance of a Poor Young Man" was seen last night by a fine audience. Altogether, the play has been a success. Appealing, as it did, to the feelings rather than the intellect, it was sure of a vivid appreciation by the lovers of the sensational. Of course, by this is meant no disrespect to the majority of theatre-goers, but rather a compliment, since it evinces an inclination rather to good romance, and episodes that do not vitiate the imagination, than to the maudlin sentimental stuff usually incorporated in our popular dramas.

F. S. Chanfrau, comedian, began an engagement at the Varieties on January 11, 1869 with the production of Sam. It was performed through the 16, including the matinee that afternoon. Chanfrau made a great hit in Sam. The Daily Picayune reviewer commented that the author, DeWalden, felt that an audience wanted to see on the stage what did not occur in real life, for Sam was unreal, too generous and eccentric, but Chanfrau was great in the part. Miss Orton's Laura Roslyn was praise-worthy and Miss Freeman's Emily Croply was a natural, careful and
faithful portrait of the character as it should be done.

DeWalden's Joe was presented during the next week, with an occasional dance by Miss Wood, and the occasional presentation of Jerry Clip. Chanfrau took the part of four different characters in Joe and did imitations of various actors in Jerry Clip. The Daily Picayune thought that Joe was better than Sam. Chanfrau was outstanding in both, nonetheless. Miss Freeman's Letty Honeydew was a "... faithful portrayal of the character represented..." DeWalden's Dr. Poddleton was not a "...vivid portraiture;..." Joe was given at the Saturday Matinee on January 23 and also for Chanfrau's benefit performance, the previous evening. A full house attended.

A meeting was held by the Varieties Association at 6 p.m. January 23, 1869 in the club room of the Varieties Theatre, to consider amendments to the charter. (The Daily Picayune, January 21, 1869)

The Daily Picayune reviewer longed for a return to the legitimate, good old comedies such as The Rivals, She Stoops to Conquer, etc. He felt that such sensations as Sam and Joe were amusing and laughable but were not on an elevated, literary level. He was glad to see The Ticket-of-Leave Man coming up at the Varieties. Such plays, he felt, did not solely bring out the peculiar talent of any "star," but presented a play in ensemble. (The Daily Picayune, January 24, 1869)

The Ticket-of-Leave Man was presented on January 25-26, featuring Chanfrau. (The Daily Picayune, January 24, 1869)

The Colleen Bawn was performed on January 27-28, with Chanfrau giving an artistic impersonation of Myles Na-Coppaleen. Floyd was great
as Danny Mann, his original character. Miss Freeman was a good Anne Chute, though a little deficient in brogue. Miss Dickson was a commendable Ely O'Goonner.

Chanfrau took a benefit on January 29, 1869, when The Long Strike was presented. He played Moneypenny and Josie Orton played Jane Learned.

The Ticket-of-Leave Man was presented at the Saturday Noon Matinee on January 30 with Mr. Chanfrau as Bob Brierly. That evening The Colleen Bawn was performed. (The Daily Picayune, January 28, 1869)

The Long Strike was repeated February 1 through February 3, with Chanfrau as Moneypenny, Floyd as the Irish Sailor, Sheridan as Jem Starkie, Ryer as Noah Learoyd and Miss Orton as Jane Learoyd.

Solon Shingle, Jerry Clip and First Night were presented on February 4, featuring Chanfrau. He took his farewell benefit the next evening when Sam and Mose were presented. The Daily Picayune reviewer, though seeing only one act of Solon Shingle thought this was the best performance Chanfrau had given during his engagement at the Varieties.

Solon Shingle, a dance by M'ille Theresa, and First Night were performed at the Saturday Matinee on February 6, 1869. That evening Mr. Chanfrau performed in The Long Strike and Mose. It was the last of his engagement.

Due to the demands for a revival, Under the Gas-Light was performed on February 8 and 10. The Lancashire Lass was performed on February 9. Under the Gas-Light was repeated on February 11, although The Lancashire Lass was originally announced for that night.

A benefit was held for Mr. Floyd on February 12. Rosedale was
presented with Floyd as Elliott Gray. It was repeated at the Saturday Matinee the next day and as the evening performance also. Floyd was good in the role of Elliott Gray. Ryer's Miles Mackenna was out of his line, however. Cogswell's Matthew Leigh was even less pleasing. His love scenes had a pulpit style. Miss Orton's Rosa Leigh was good and bad. Miss Gray played Florence May well. Mrs. Preston's Tabitha Stork and Miss Dickson's Sara Sikes were commendable. Master Willie Seymour was clever as Sir Arthur May and Bowers was good as Mr. Bunberry Kobb.

Mrs. Mary Gladstane began an engagement at the Varieties on February 15 with an English adaptation of Giacometti's *Elizabeth, Queen of England*. The play ran four nights, Mrs. Gladstane's performance being described as a "vivid" one. Although she was said to have captured the passion and temper of the queen, in comparison to Ristori, she lacked the latter's "finesse" and "cruel deception." Sheridan was great as Essex. As the Chancellor, Ryer exhibited great power. Bowers as Bacon and Floyd as Howard did not have much opportunity to display their talents.

Mrs. Gladstane took a benefit on February 19, 1869, when she gave *Mary Stuart*, assuming the title role. She was considered even better as Mary Stuart than she had been as Queen Elizabeth. The play was repeated on the next evening, Saturday, February 20. At the matinee, *Rosedale* was presented. *Mary Stuart* was repeated on February 22.

Mrs. Gladstane was featured in *Lady Audley's Secret* on
February 23. Her performance was considered superb:

... Mrs. Gladstane's ... portrayal of the extremes of feeling, of passionate hate, of intensest scorn, of artlessness and joy, is the finest we have seen in years. It evinces her thorough mastery of the philosophy of the play; an insight into the meaning and design of the author. From this it will be perceived that our estimate of her interpretation of the role of Lady Audley is a high one. Her personation evinces not only the very highest talent, but the most consummate art in the actress. Almost every known emotion is portrayed in it.

Miss Freeman as Alicia had a good conception of the role and played it naturally. She never overacted, nor underacted. Sheridan as Robert Audley did the not-demanding part well.

The next two evenings Leah, The Forsaken was played. Mrs. Gladstane upheld her reputation as a fine actress in the part of Leah. Miss Freeman as Marie was "perfect." Sheridan played Nathan well.

Mrs. Gladstane took another benefit on February 26. The Corsican Brothers featured Mrs. Gladstane in the duel roles of Louis and Fabien di Franchi. She was also Katharine in Katharine and Petruchio. The Daily Picayune reviewer did not like Mrs. Gladstane as the di Franchi brothers. He thought it unfit for her to play a man's role. On the other hand, he liked her Katharine and Sheridan's Petruchio.

At the Saturday Matinee on February 27, Mary Stuart was given. That evening The Corsican Brothers and Smiths and Browns were seen.

Mrs. Gladstane was prevailed upon to extend her engagement another week. She played Elizabeth, Queen of England and Mary Stuart on March 1 and 2 respectively. The next evening she introduced Jane Shore. An afterpiece called Uncle John was also performed. Jane Shore
was repeated the following evening. Mrs. Gladstane's Jane Shore was considered a good performance. Ryer as the Duke of Gloster was excellent, and Sheridan's Dumont was admirable.

As You Like It featured Mrs. Gladstane as Rosalind on March 5, 1869. It was a farewell benefit performance. Mrs. Gladstane was wonderful as Rosalind. Miss Freeman's Celia disclosed "... versatility and genius ..." Mr. Sheridan's Jacques achieved high praise.

Mrs. Gladstane closed her engagement on Saturday, March 6. Elizabeth, Queen of England was performed at the Matinee. That evening she took the part of Mrs. Haller in The Stranger. M'lle Theresa did a Spanish Dance and Uncle John closed the evening.

George Ryer took a benefit on March 8. Mrs. Gladstane volunteered her services and appeared as Marie de Fontanges in The Female Gambler. Ryer was Maximilian Desmarets. M'lle Theresa did a Spanish Dance and Ryer played Napoleon Bonaparte in Napoleon. Mrs. Gladstane did well as Marie in The Female Gambler (Plot and Passion). Ryer did the best that he had done so far in the season. Due to bad weather, there was only a small audience.

The Romance of a Poor Young Man was revived on March 9. Sheridan was Manuel, Miss Orton was Marguerite and Miss Freeman was M'lle Hellverin. Everyone was good.

The Lancashire Lass was presented on March 10 and 11, 1869.

School For Scandal was performed on March 12 and at the Saturday Matinee on March 13. In it were Miss Josie Orton, Mrs. Isabella Preston, Miss Isabel Freeman, Mrs. E. M. Post, Floyd, Mr. Vining Bowers,
Pierce, W. J. Stanton, Sheridan, George Ryer, W. G. Cogswell and Mrs. H. W. Mitchell. The Romance of a Poor Young Man was repeated that evening.

John Brougham's Lottery of Life ran for a week beginning on March 15. It featured new scenery and peculiar mechanical appliances. In the cast were Floyd, Pierce, Mitchell, Mrs. Preston, Mrs. Post, Vining Bowers, Cogswell, Miss Freeman, Miss Dickson, M'lle Theresa, Sheridan, and Stanton. It was well received. Floyd was considered good as Terry, as was Sheridan as Mudie Solomon. Bowers was good as Oil Tommy also. Outstanding in the ladies were Miss Freeman and Miss Dickson. The play was presented at the Saturday Matinee on March 20.

Vining Bowers took a benefit on March 22. He played Henry Love in Married Life, William Jones in Jones's Baby and Timothy Toodles in The Toodles. M'lle Theresa did a dance. Bowers was inimitable in The Toodles and Married Life. There was a fine audience at his benefit.

The public attended Lottery of Life in large numbers, during the week it had run. It was performed again on March 23, 25 and 26, 1869. (The Daily Picayune, March 21-23, 1869)

Miss Josie Orton took her benefit on March 24, when Much Ado About Nothing and Handy Andy were presented. It was well attended, but would probably have been more so had there not been bad weather. Sheridan as Benedict and Miss Orton as Beatrice were very good.

Lottery of Life continued to draw good houses. It was presented at the Saturday Matinee on March 27. Under the Gas-Light another good drawer, played that evening. Lottery of Life was repeated on
Easter Monday, March 29, inaugurating the "Spring season."

The first week of the "Spring season" saw two benefits, that of Miss Alice Gray on March 31 and Miss Isabel Freeman on April 2. At the former Playing With Fire and Pretty Horse Breaker were presented and at the latter, Faint Heart Never Won Fair Lady and Married Life were performed. Miss Freeman's benefit was a success. Other plays performed that week were Masks and Faces, Rosedale and Jones's Baby. Several of the plays performed at the benefits were repeated.

A play called Dangerous Game, featuring new scenery, costumes and appointments ran from April 5 through April 10, including the Saturday Matinee that day.

Next came J. W. Robertson's School on April 12. It enjoyed a run through April 17. Considered a success, it was appreciated by fine audiences. The April 17 evening performance was for the benefit of W. J. Cogswell.

Miss Georgie Dickson took a benefit on April 19. The Gentleman From Ireland, "La Coquette," danced by M'ille Theresa and Po-ca-hon-tas, with Miss Dickson in the title role, were the presentations. There was not a large crowd in attendance. The audience was highly appreciative of the performances, however.

School was repeated on April 20. Mr. Cogswell's Krux was the most clearly defined character of the piece. (The Daily Picayune, April 18, 1869)

The Marble Heart was played for the benefit of W. E. Sheridan on April 21. It was well performed before a large audience.
School was presented on April 22.

A benefit for the Louisiana Relief Lodge, No. 1, was held on April 23. *Lottery of Life* was presented.

The close of the regular dramatic season was on April 24, 1869. The Saturday Matinee that day was *School*. F. R. Pierce took a benefit that evening when *Money* was presented.

Miss Josie Orton was given a complimentary benefit on April 26. *London Assurance* was performed. There was a large crowd and the piece went off well.

A complimentary benefit by citizens of New Orleans and the Varieties company, orchestra, etc., was given Mr. Floyd on April 28. *The School For Scandal* was presented. There was a crowded audience present. Floyd played Charles Surface and the entire play was performed with "... rare brilliancy."

Miss Alice Gray was given a complimentary benefit on April 30. *The Lady of Lyons* was presented, with Miss Gray as Pauline Deschappelles, Mrs. Preston as M'me Deschappelles, Mrs. Seymour as Widow Melnotte, Sheridan as Claude Melnotte, Ryer as Colonel Damas, Floyd as Glavis and Mitchell as Beausant. *A Kiss in the Dark* was also presented, with Vining Bowers as Selim Pettibone and Miss Annie Vaughn as Mrs. Pettibone. There was not a large audience.

A complimentary benefit was given Vining Bowers on May 1. *Everybody's Friend* featured Bowers as Wellington De Boots, which was the part requested by his tenderers.

A series of entertainments, given for the benefit of the
Children's Home, began on May 3. The first, called Phantasmagoria, was an optical exhibition consisting of dissolving views of European and American scenery. Scriptural scenes were featured also. There were "revolving chromotropes," producing beautiful combinations of color, as well as photographs of famous statuary. Most of the slides were from artists Carpenter and Wesley of London. After the presentation, refreshments were served at an intermission. Dancing was held after the intermission, the parquet having been floored for the occasion. Jaeger's silver cornet band provided the music. Tickets were one dollar each, and were sold at the principal book and music stores and hotels. Doors opened at seven and the exhibition began at seven-thirty. The next evening several tableaux were exhibited and there was again a dance. A concert was held on May 5, for the same cause, the Children's Home. Amateurs, apparently, performed. There was dancing and refreshments were served. The concert was not well attended but was very good. The performance on May 6 consisted of a farce performed by children, Children's Tableaux entitled "Birth of Spring" and "Fashion's Court" from Midsummer Night's Dream, and a Children's dance. Dancing was held and refreshments served. This performance was well received and well performed.

A complimentary benefit was tendered Theo La Hache on May 7 at eight o'clock at the Varieties. The Orleans Dramatic Relief Association performed two scenes from Schillers The Robbers. Messrs. Sipp, Patti, Davis, Braun and Mesdames Dubos and Dunn, with a chorus of male voices, sang. A most fashionable audience attended.
Hon. Mrs. Yelverton did readings from different poets; Tennyson, Longfellow, Poe, Mrs. Browning, Jean Ingelow, T. Hood and others on May 8 at noon. That evening, the last of the entertainments for the Children's Home (of the Episcopal Church) were given. Love's Sacrifice was performed by amateurs from the Shakespeare Club and the Orleans Dramatic Association. Songs and musical selections by an orchestra were also performed during the evening.

The Peak Family Swiss Bell Ringers opened an engagement at the Varieties on May 10, 1869. It was the thirteenth annual tour of the group. The Berger Family performed also. The performances consisted of:

Vocalists, Harpists and Violinists, assisted by SOL SMITH RUSSELL, the greatest Comic Vocalist, Humorist and Facial Delineator of the age. The delicious music of the Bells, Grand Harp, Violin and Picolo Solos, a Silver Cornet Band of Ladies and Gentlemen, a staff of thirty-six pure Silver Bells, all the popular music of the day, both Vocal and Instrumental! Everything new, brilliant and attractive!

MISS ANNIE BERGER, the charming young Character Vocalist, will appear every evening in her most popular characters, and also in her wonderful performances on the Violin and Cornet.

Cards of Admission—Drea Cirele [sic] and Parquette, $1; Family Circle, 50 cents; Gallery 25 cents.

The Swiss Bell Ringers performed well to a very large and appreciative audience on their opening. The Peak Family Swiss Bell Ringers and The Berger Family performed from May 10 through May 22. They received the following review:

There are really few entertainments more attractive than that given at the Varieties by the Bell Ringers. The music made by the bells has a harmony and tone that is all but exquisite, while the singing is superb. The performance is interspersed with many novelties, and throughout the attention of the
audience is held with admirable effect. From its very novelty our people should go and see it. It has nothing stale, but every act is replete with humor and amusements. By all means go and see the Bell Ringers.

The Peak Family Swiss Bell Ringers and Berger Family performed for the Saturday Matinee on May 15, and at a matinee on May 18 for the benefit of the orphan's Home, Lauderdale Springs, Mississippi, which was about to be sold for "defective title." The two groups also performed at a Saturday Matinee on May 22. They drew fine and large audiences nightly.

A benefit was given on May 31 for the Orphan's Home of Lauderdale, Mississippi by the Orleans Dramatic Relief Association. Money was presented.

Summary of the 1868-1869 Season

Floyd was again manager. Among his stock company were V. E. Sheridan, Vining Bowers, George Ryer, J. B. Wright, W. J. Cogswell, C. L. Pearson, Alice Gray, Josie Orton, Isabel Freeman, Mrs. Isabella Preston, Miss Annie Vaughn, Mrs. J. J. Wallace, and Mrs. L. E. Seymour. Katie Van Osten was engaged for specialties and Miss Kate and Theresa Wood as dancers. Miss Theresa danced often during the season. Benjamin E. Woolf was the orchestra leader and F. Kurts was the scenic artist. Floyd performed often.

The season opened on October 8. A new feature of the season was Saturday matinees beginning on October 17. There were no Sunday performances, as in the previous season. Outstanding productions were
Under the Gas-Light, which ran from November 9 through November 25, Dora, which ran from December 7 through December 12 and The Lancashire Lass, which ran from December 21 through December 30. F. S. Chanfrau performed in pieces such as Sam, which had a run from January 11 through January 16, Joe, throughout the next week, Jerry Clip, The Ticket-of-Leave Man, The Colleen Bawn, and The Long Strike. His engagement was from January 11 through February 6. Mrs. Mary Gladstane followed from February 15 through March 6 with plays such as Elizabeth, Queen of England, Mary Stuart, Lady Audley's Secret, The Corsican Brothers and Jane Shore. Lottery of Life ran from March 15 through March 20, performed by the stock company. A "Spring Season" began in late March, when Dangerous Game and School ran from April 5 through April 10 and April 12 through April 17 respectively. The usual benefits were given members of the stock company and the "stars." The season closed on April 24. From May 3 through May 8 benefits were given for the Children's Home of the Episcopal Church. Varied entertainments were performed, including drama, poetry readings by Mrs. Yelverton and tableaux. One of the performances was a play done by children. At this series of performances refreshments were served at intermission and there was ballroom dancing. Jaeger's Silver Cornet band provided the music. The Orleans Dramatic Relief Association and the Shakespeare Club performed also. The former gave a few benefits throughout May for other worthy causes.

The Peak Family Swiss Bell Ringers and the Berger Family performed from May 10 through May 22.
1869-1870 Season

A cloud of mystery hung over New Orleans concerning the 1869-70 season at the Varieties. Manager Floyd was giving little information:

A new comedy should be written for his theatre (Varieties), entitled "The Manager Keeps a Secret," as a companion to "The Wonder: A Woman Keeps a Secret." Our long experience in theatrical matters does not furnish an instance of such persistent reticence as that which Manager Floyd preserves. We are in training to acquire the power to resist the shock [sic] of astonishment which a sudden announcement of the managerial secret will doubtless produce. (The Daily Picayune, August 22, 1869)

The stock company for the 1869-70 season was announced in The Daily Picayune, September 19:

At last the light breaks in upon the summer mystery, and we are brought face to face with the facts which lay embeded in its profound depths. Fatiguing journeys between New York and Long Branch, undertaken by the manager in the interest of his New Orleans Theatre, have resulted in the accumulation of a stock company composed as follows: Oliver B. Doud and Adam Everly, leading gents; Walter Lennox, first low comedian; J. B. Fuller, first old men; C. H. Morton, old men, burlesque and character business; J. R. Kay, juvenile and first walking gents; C. H. Thompson, heavy and character business; J. Gobay, walking gents and responsible business; C. L. Pierson, R. J. Browne, Acton Kelly, utility; W. R. Floyd, light and eccentric comedy; Miss Kate Meek, leading juvenile lady; Miss E. G. Phillips, leading heavy and first old women; Miss T. S. Cline, first singing soubrette and burlesque artist; Miss Fanny Stocqueler, comedy lady and soubrette; Miss Florence Stanley, juvenile and first walking ladies; Miss Annie Vaughn, chambermaids and boys; Miss R. Maddern, second walking ladies; Miss Flora Mattison, walking ladies; Misses Tyson and Gro, utility.

The company will leave New York on the 27th inst., and the Varieties season will commence October 4. (The Daily Picayune, September 19, 1869)

Others in the stock company were Miss Bella Pateman, Mrs. C. Jamison, Oliver Byron, Robert Pateman, F. B. Fuller and W. F. Owen.

Stage manager was Robert Pateman, Assistant Stage Manager was J. B.
Wright, Richard Madden was the orchestra leader and the scenic artist was William Schaeffer. Floyd was Lessee and Manager. (The Daily Picayune, October 1, 1869) Kendall, in his The Golden Age of the New Orleans Theater, adds Miss Maggie Rowe, Miss Annie Tyson, Miss Kate Tyson, and W. R. Queen to the list.

Some repairs had been done on the Varieties during the time between seasons:

The theatre has been completely refitted since the close of the last season, and more splendid scenery added to that which occasioned so much pride and satisfaction to the admirers of the Varieties. The present season, therefore, will commence under auspices peculiarly favorable. The drama, we are assured, will be such as has heretofore evinced the good taste and admirable judgement of Mr. Floyd. Under these circumstances, the Variety, we venture to predict, will not only be remunerative to the management, but, as heretofore, popular with the public. (The Daily Picayune, October 2, 1869)

The Varieties opened the 1869-1870 season on October 4, with Time Works Wonders. It was repeated the next evening. There was a very fine house opening night. The play was a good choice to present the members of the company in their talents and they performed well to an appreciative audience. Byron and Miss Cline were particularly good as Felix Goldthumb and Bessy Tulip. Miss Phillips, as the school teacher, was of merit. Annie Vaughn also achieved special mention. (The Daily Picayune, October 2, 1869)

H. J. Byrne's Blow For Blow was the next production at the Varieties. It ran four days, including the first Saturday Matinee on October 9. It was well received and smoothly done. Mrs. Meek as Mildred Craddock and Alice Petherick was artistic and forceful in her analysis of the characters. Everly was clever as Drummond, but uneven.

\[^{5}\text{Ibid.}, p. 414.\]
Lennox and Miss Cline were "racy" and "sprightly." They both received repeated applause.

John Brougham began an engagement on October 11, doing a series of his own plays. *Playing With Fire* featured Brougham as Dr. Savage on October 11 and 12. Miss Fanny Stocqueler made her first appearance of the season in this play. As Dr. Savage Brougham appeared as young and vivacious as the first night he had ever played the character. He was called out at the end of the fourth act and on the demand of the audience, delivered a witty extemporaneous speech. All the company did well, especially Morton, who was called upon on short notice to replace Mr. Lennox as Pinchbeck, who was laboring from a severe bone felon. Of note in *Playing With Fire* was Byron's Hubert Waverly and Mrs. Meek's Mrs. Waverly. Fanny Stocqueler was "racy and pleasant" as Perkins, as she was said to be in whatever character she took.

Another Brougham play was presented on October 13 and 14. Brougham played Mr. Corydon Boxglove in *Flies in a Web*. His acting was considered "superb." Mr. Pateman made his first appearance of the season as Jacob Chubb and did well. Mrs. Meek and Miss Cline were good in their parts.

Brougham took a benefit on October 15. *Gentleman From Ireland* was performed, with Brougham playing Gerald Fitzmaurice. Brougham's adaptation of *David Copperfield* was also presented, with Brougham as Wilkins Micawber. There was a good turnout and the performance went well. Brougham was supported by Mrs. T. S. Cline as Mrs. Macawber, Lennox as Uriah Heap, C. H. Morton as Peggotty and Miss Vaughan as Clara.
Peggotty. He was called out before the audience and made a speech of thanks.

Mr. Brougham appeared at the Saturday Matinee on October 16 as Corydon Foxglove in *Flies in the Web*. Fifty cents was charged for the entire lower part of the house. At eight in the evening, *A Gentleman From Ireland* and *David Copperfield* were presented.

There apparently were no Sunday performances, repeating the policy of the previous season. Mr. Brougham's new burlesque, *Much Ado About A Merchant of Venice* and *Sarah's Young Man* were presented on October 18-20. Brougham was funny as Shylock. Miss Stocqueller was Bassanio, T. S. Cline was Lorenzo and Miss Vaughn was Jessica. The burlesque abounded in fine costumes, pleasing songs, dances and a little of the "can can." Lennox and Miss Stocqueller were capital as Sam Sloeleaf and Sarah Tibbs in *Sarah's Young Man*. (The Daily Picayune, October 16, 1869)

*David Copperfield* and *Much Ado About A Merchant of Venice* were played on October 21. Audiences were small and The Daily Picayune reviewer felt that it was because people did not want to see Shakespeare burlesqued, though the piece was well performed and witty.

Mr. Brougham took another benefit on October 22. His comedy *Irish Stew* was performed with himself as Byran Magruder. *Po-ca-hon-tas* was played for the first time of the season with Brougham as Pow-ha-tan. The burlesque terminated with the "Dixie March" by the Varieties Tuscarora Bersaglierie. Mrs. Cline played Po-ca-hon-tas, Lennox was Captain John Smith and Miss Vaughn was Poo-tee-pet. There was a large
audience present. Brougham played well and Mrs. Cline gave new evidence of her versatility. She sang charmingly.

The Saturday Matinee on October 23 featured Brougham with *Sarah's Young Man* and *Much Ado About A Merchant of Venice*. *Dombey and Son*, with Brougham as Captain Cuttle and Floyd as Toots and *Po-ca-hon-tas* were presented Saturday evening. There was a large audience. Floyd and Brougham were very good. C. H. Morton's Jack Bunsby was a "spirited" performance.

*Redlight or The Signal of Danger* was the new play of Mr. Brougham's which was played on October 25. Brougham was Ned McDermot. It was repeated through October 28. There was a small audience present at the initial performance. The weather was bad. The play was well done, Lennox doing Sharkey very well, as did Everly as Paul Maynard. Though "sensational," the play was not considered "vicious" by *The Daily Picayune* reviewer.

*The Serious Family* was played for the first time of the season on October 29. *Po-ca-hon-tas* was repeated. Brougham's impersonation of Murphy Maguire in *The Serious Family* was a rare delineation. Lennox as Aminidab Sleek was a truthful characterization of the role. There was a good house.

At the Saturday Matinee on October 30, *Po-ca-hon-tas* and *An Irish Stew* were played. That evening a complimentary benefit was given Brougham, when he played Col. O'Grady in *Arrah-Na-Pogue*, a character he originated and had played over three hundred times in London and Dublin. Floyd was Shaun the Post. This ended Brougham's
engagement. There was a full house at the benefit. Lennox played Michael Feeny and Miss Stocqueller was Arrah. O'Grady was peculiarly suited to Brougham, who gave it unusual interest. Floyd was admirable as Shaun. Lennox gave a vivid impersonation of Feeny. The cast as a whole was good and the play was well mounted.

Miss Rachel Johnson made her first appearance at the Varieties on November 1, with Boucicault's *Formosa*, in the title role. New scenery and costumes were featured. The play ran for a few days. The *Daily Picayune* reviewer felt *Formosa* was a terrible play, not good in plot, language, etc. He felt Floyd had made a mistake in displaying it. The scenery was great but did not do enough to counteract the effect of the play. Miss Johnson was very good as Formosa. Byron as Tom Burrows gave a good performance. Lennox as Bob Saunders, Everly as Compton Kerr and Morton as Sam Baker were commendable. Miss Vaughn as the Earl of Eden was highly approved of. *Formosa* was presented at the Saturday Matinee and at the evening performance on November 6. There was a good house.

*School For Scandal* was presented in great style on November 5. Fuller as Sir Peter and Miss Johnson's Lady Teazle were somewhat lacking, but on the whole were good performances. Floyd's Charles Surface showed careful study, but the part was not in his line.

Miss Johnson's engagement continued through November 20. She was featured in such plays as *East Lynne*, *London Assurance*, *An Unequal Match*, *Oliver Twist*, *The Wife's Secret* and *Lucrezia Borgia*.6

Watt Phillips' new play, *Lost in London*, began a run of several nights on November 22. Also played by the Varieties stock company that week were *Still Waters Run Deep*, *The Swedish Nightingale*, and *Angel of Midnight*. Prices were one dollar for dress circle and parquet and fifty cents for family circle.

The next star to visit the Varieties was John E. Owens, who had not played there for nine years. He opened in *The Victims* on November 29 and 30, playing Joshua Butterby. *Forty Winks* was also presented with Owens as Mr. Horatio Spriggins. (*The Daily Picayune*, November 28, 1869) There was a large and fashionable audience who braved the rainy weather to greet Owens on his opening night. He kept the house in constant laughter. Support by the company was good and the plays went off well.

During the remainder of the first week of his engagement, Owens was featured as Henry Dove in *Married Life*, in *Forty Winks*, and as Wellington De Boots in *Everybody's Friend*. *The Swedish Nightingale* was also played during this time, as an afterpiece. During his second week's engagement, Owens played in *The Victims*, *Solon Shingle* and *The Poor Gentleman*. Crowded houses attended. December 10 was Owens' benefit and he had a full house. He achieved approval of a highly educated and intelligent audience. The *Daily Picayune* reviewer thought Owens' Dr. Ollapod too broad and farcicle, though very laughable and well executed. He was great as Solon Shingle. It was said that in that character, "... that he is not Owens at all, but Shingle himself. . . ."

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During his third week at the Varieties, Owens performed in such plays as Brother Bill and Me, The Victims, The Live Indian, The Heir at Law and Self. He took four parts in the latter. Solon Shingle was presented at the Saturday Matinee at the close of the week.

Dot, with Owens as Caleb Plummer and The Lottery Ticket ran four nights, from December 20 through December 23. Owens' Caleb Plummer was described by The Daily Picayune as "... one of the most tender and quaintly humorous impersonations of the modern stage."

Dot and The Happiest Day of My Life, with Owens as Mr. Gillman were performed on December 24 and 25. The pieces were also played at the Noon Matinee on December 25. A large house attended the performance Christmas Night to bid goodbye to Mr. Owens.

Mrs. Scott-Siddons began an engagement on the heels of Owens' departure. She opened on December 27 with As You Like It, playing Rosalind. The play was well done all around. Mrs. Scott-Siddons was considered "piquant, lovely, fascinating."

Mrs. Scott-Siddons played Julia in The Hunchback on December 28, 1869. Jenny Lind was also performed. Mrs. Scott-Siddons was featured as Peg Woolington in Masks and Faces and Iolanthe in King Rene's Daughter the next evening. As You Like It was repeated on December 30.

Mrs. Scott-Siddons took a benefit on December 31, 1869, when The Lady of Lyons and Brother Bill and Me were performed. She played Pauline.

Masks and Faces was presented at the Saturday Matinee on
January 1, 1870. The Stranger, with Mrs. Scott-Siddons as Mrs. Haller, and The Taming of the Shrew, with Mrs. Scott-Siddons as Katharine, were presented that evening.

Mrs. Scott-Siddons played Viola in Twelfth Night on January 3. Mrs. Meek was Olivia. The Daily Picayune reviewer mentioned only these two in his comments, feeling that a first performance of a play, such as was the case with Twelfth Night, was in reality only the final dress rehearsal and that smoothness should not be expected in the performance. He felt that it should not be subject to criticism until played more than once. He therefore said only that Mrs. Scott-Siddons was "exquisite;" and that Mrs. Meek was "natural." Apparently, the others in the cast left something to be desired. Twelfth Night was repeated the next evening.

Complying with many requests, Mrs. Scott-Siddons gave a matinee performance at which she read Midsummer Night's Dream on January 5, 1870, at one o'clock. Mendelssohn's music was performed by the orchestra. One dollar admission was charged for the lower part of the house and fifty-cents for the family circle. Mrs. Scott-Siddons enchanted the audience.

The performances of Twelfth Night had drawn crowded houses and the play was thus repeated on January 5 and 6. Mrs. Scott-Siddons' acting ability was described by The Daily Picayune:

There is an originality, a force, about every impersonation of Mrs. Siddons which is essentially pleasing. It proves that she is no mere copyist, no school girl who says off her lesson by rote, but a thinking, reasoning, cultivated and refined woman, who, conceiving her own ideas of character after deep study, presents her conception, and not anybody else's traditional embodiment and hackneyed business.
Mrs. Scott-Siddons took a farewell benefit on January 7, 1870, playing Lady Teazle in *School For Scandal*. Floyd played Charles Surface. She closed out her engagement the next day with a Saturday Matinee performance of *Twelfth Night* and evening performances of *King Rene's Daughter* and *The Honeymoon*.

Joseph Jefferson began an engagement at the Varieties on January 10, with *Rip Van Winkle*, which ran through January 24, including Saturday Matinee performances. Some people attended the play more than once and Jefferson received rave notices for his performance. It sometimes became necessary to reserve seats, which was a departure from Floyd's policy. Crowds braved bad weather to see Jefferson as *Rip Van Winkle*.

*Our American Cousin* followed the run of *Rip Van Winkle*, and was played on January 24-25. Floyd played Lord Dundreary, Byron was Abel Murcott, Morton was Coyle the Attorney, Fuller was Sir Edward Trenchard, Mrs. Meek was Florence Trenchard, and Miss Bella Pateman was Mary Meredith. The audience was large at the first performance and the play was considered well put on the stage.

*Lend Me Five Shillings* and the burlesque, *Mazeppa*, featured Mr. Jefferson on January 26. He followed the next evening with *Rip Van Winkle*.

Jefferson took a benefit on January 28, with his son Master Charles Jefferson appearing. *Lend Me Five Shillings*, with Jefferson as Golightly, *The Spectre Bridegroom*, with Charles Jefferson as Diggory, and *Mazeppa* were performed. The Varieties was literally packed on the
occasion. Charles Jefferson, oldest son of Joseph, made a good impres­
sion in his first performance in New Orleans.

Miss Kate Bateman was to have begun an engagement on January
31 but due to an operation for neuralgia, it was postponed. (The
Daily Picayune, January 27, 1870)

Mr. Floyd took a benefit on January 29, 1870. The first act
of Arrah-Na-Pogue featured Floyd as Shaun the Post, singing "Wearing of
the Green." Owens was Solon Shingle and Jefferson was Hugh de Brass
in A Regular Fix. Jefferson had appeared in the Saturday Matinee that
same day in The Spectre Bridegroom and Mazeppa Burlesque.

George Jordan filled the engagement of Miss Kate Bateman. He
was to play Alfred Evelyn on January 31 in Money, but he himself became
ill and Byron took his place. Jordan was still sick on February 1,
when Still Waters Run Deep and Domestic Economy were on the bill.
Floyd substituted as Captain Hawksley.

George Jordan finally appeared for the first time in nine
years in New Orleans as Claude Melnotte in The Lady of Lyons on
February 2. Mrs. T. S. Cline sang three songs in French, Italian and
English in Jenny Lind. The Lady of Lyons was repeated the next evening
with Domestic Economy. A large crowd greeted Jordan on the second
night of his engagement. He played Claude Melnotte well but it could
be seen that he was still a bit sick. Miss Bella Pateman played
Pauline acceptably, with ". . . considerable feeling and delicacy."

The Rivals was performed on February 4, with Jordan as Captain
Absolute. Domestic Economy was repeated. At the Saturday Matinee,
February 5, Jordan appeared as Claude Melnotte in *The Lady of Lyons*. *Domestic Economy* was also played at that time. *Delicate Ground* and *The Rivals* were played that evening.

Miss Kate Bateman began her engagement at the Varieties on February 7, in the title role of the play *Leah*. Miss Virginia Frances and George Jorden supported her. The play ran for a week, being well placed on the stage. It ran smoother after the first night, Miss Bateman seeming to gain more "spirit and life." Jordan could have spoken faster and more distinctly it was found.

Tom Taylor's *Mary Warner* was the next featured play presented at the Varieties. It ran from February 14 through February 19, with Miss Bateman, Virginia Frances and George Jordan. The last evening of the run was a benefit performance for Miss Bateman. The play received the following review in *The Daily Picayune*:

It is not too much to say that in no respect were the anticipations which had been formed of "Mary Warner" disappointed. Without doubt it is a play calculated to awaken the best and purest emotions of the heart, and is full of exciting and interesting scenes and incidents. Miss Bateman in the title role won golden opinions. It is evidently a character much more suited to her style than *Leah*, and the frequent and prolonged plaudits which greeted her proved that the audience were not slow to appreciate the fact.

Mr. Floyd and the Varieties company appeared on February 21 and 22 in *Rosedale*. Floyd took the part of Elliott Gray. The play was effectively presented.

*School* was presented on February 23, 25 and at the Saturday Matinee performance on February 26. Two benefits were held during this week. Walter Lennox took his on February 24, at which time *Under The*
Palm and Found In a Four-Wheel Cab were presented. Byron was particu-
larly good as Enoch Arden. Rob Roy was played for the benefit of C. H. 
Morton the evening of February 26, 1870.

February 28 was the benefit of Mrs. T. S. Cline. The Colleen 
Bawn was presented, with Mrs. Cline as Eily O'Connell.

There was no performance on March 1, 1870, it being Mardi Gras. 
(The Daily Picayune, February 27, 1870) The Mystick Krewe of Comus had 
a ball. (The Daily Picayune, March 5, 1870)

The Richings English Opera Company began an engagement at the 
Varieties on March 2. Due to the great expense to the management, 
prices were raised to one dollar, reserved seats in dress circle and 
parquet were one dollar and fifty cents and orchestra chairs were two 
dollars. Private boxes were ten dollars, twelve dollars, and fifteen 
dollars. Mr. S. Behrens was the conductor and the troupe was under 
the direction of Mrs. Caroline Richings-Bernard. Martiana was the 
first presentation of the engagement. Mrs. Richings-Bernard played 
the title role, Mr. Brookhouse Bowler was Don Caesar de Bazan, Mr. 
Henry Drayton was Don Jose, Mr. James Arnold was King Charles, Anna 
Kemp Bowler was Lazarillo and Mr. James Peakes was Captain of the Guard. 
Members of the troupe were Mr. Brookhouse Bowler, Mr. Pierre Bernard, 
Mr. H. Drayton, Mr. James A. Arnold, Mr. H. C. Peakes, Mr. James G. 
Peakes, Mr. Warren White, Miss Emma Howson, M'me Kemp Bowler, Mrs. 
Henry Drayton, Miss Anna Mischka and Mrs. Caroline Richings-Bernard. 
There was a thirty-voice chorus. (The Daily Picayune, February 26- 
March 2, 1870)
Bohemian Girl was played the second evening of the engagement. There was a large and fashionable audience in attendance. Mr. Henry Drayton showed great dramatic talent as Count Arnhheim. Miss Emma Howson was very effective as Arline, and Henry C. Peakes was a "genius" as Devilshoof. He had great comic power and a great voice.

La Traviata, was performed on March 4. The Bohemian Girl followed on March 5 in the evening and on Sunday, March 6. The Doctor of Alcantra was played at the Saturday Matinee on March 5. Admission was one dollar, children were admitted half-price.

Prices for the second week of the Richings English Opera Company's performances were as follows: general admission downstairs, one dollar. Choice orchestra seats, two dollars. Reserved seats in the parquet and dress circle, one dollar and fifty cents, family circle, twenty-five cents and colored loges, fifty cents. Boxes were ten dollars, twelve dollars, and fifteen dollars. Matinee prices were one dollar for lower part of the house and children, half-price. Boxes were five dollars, six dollars, and eight dollars. Sunday night performances were given for one dollar and fifty cents in orchestra seats, one dollar for parquet and dress circle, fifty cents for family circle, twenty-five cents for gallery, fifty cents for colored loges and boxes were six dollars, eight dollars and ten dollars. Audiences during the Richings English Opera Company's engagement were large and fashionable.

Crown Diamonds was performed on March 7. Outstanding performances were given by Mrs. Richings-Bernard as La Catarina and Mrs. Annie Kemp Bowler as Diana.
Martha was presented on March 8. There was a good house and the performance as a whole was enjoyable. Mrs. Bernard was Lady Harriet, Miss Bowler was Nancy and Mr. Drayton was Plunket. They were much applauded.

Fra Diavolo was presented on March 9. Mr. Drayton and Mr. Peakes as Giacomo and Beppo outshone the others. Miss Emma Howsen as Zerlina sang sweetly and acted with spirit. The piece was a rare musical and dramatic treat. The opera was repeated at the Saturday Matinee on March 12.

Postilion of Lonjumeau was sung on March 10.

Mrs. Richings-Bernard took a benefit on March 11. La Sonnambula was presented. It was repeated the next evening. Mrs. Richings-Bernard was Amina. She seemed

... to exceed herself in each new part, and we never tire of listening to her cultivated musical voice. Her declamatory recitative is intelligible and melodious, and perfectly understanding her own register, she never strains after vain effects. The more difficult passages are sung by her with a certainty which only long experience and severe schooling can impart. She combines in a very high degree the talent of an actress with that of an able vocalist, ... .

The opera was well rendered throughout, Mr. Drayton being frequently applauded as Count Rudolpho.

Postilion of Lonjumeau was repeated on March 13.

Il Trovatore was presented on March 14. A large audience was present for the performance. Mrs. Richings-Bernard was Leonora and sang with feeling and taste. Mr. Drayton and Bowler were in excellent voice. Mrs. Bowler was Azucena and displayed lyrical and dramatic talent.
Gounod's *Faust* was given on March 15 and 16. Mr. Pierre Bernard was Faust and Mr. Henry Drayton was Mephistopheles. They sang exceedingly well. Mrs. Richings-Bernard was Marguerite and performed charmingly. Miss Bowler was Siebel and sang with accuracy and fine taste. Valentine was played by Mr. J. A. Arnold, and it was admirably sung. The choruses were good also.

*Martha* was repeated on March 17.

Mrs. Richings-Bernard took a benefit on March 18. *The Huguenots* was presented with Mr. Drayton as Marcel, Mrs. Bernard as Valentine, Mr. Bowler as Page Urbain and Mr. Pierre Bernard as Raoul. The opera was considered only fairly performed. The largest audience of the engagement attended. Some of the performers' voices were hoarse. Mrs. Richings-Bernard was excellent and Mr. Bowler was effective. Mrs. Drayton as Margaret was very nervous in some of the scenes and was scarcely able to sing. She later improved. Mr. Bernard as Raoul, Mr. H. C. Peakes as St. Bris, Mr. J. A. Arnold as Denevers and Mr. Henry Drayton as Marcel sang with much taste and energy. The chorus was very good. Well placed on the stage, the opera's costumes were rich and correct.

At the Saturday Matinee on March 19, *The Bohemian Girl* was performed with Drayton as Count Arnheim. Prices of admission were reduced to one dollar. *Norma* was presented that evening, with Mrs. Richings-Bernard as Norma, Miss Howson as Adalgisa and Mr. H. C. Peakes as Oroveso. The matinee performance was well attended and the evening performance was a "highly creditable" one. Mrs. Richings-Bernard got several encores.
Faust was repeated on March 20, with popular Sunday night prices.

Lurline was presented at great expense on March 21 and 22. It received the following review:

The English Opera Troupe gave last evening, for the first time in this city, Wm. Vincent Wallace's romantic and spectacular opera, "Lurline," in three acts, and various tableaux. There was but little harmony in the rendition of the first act; but the second was charmingly sung by Messrs. Drayton and Peakes and M'me Bernard, and the accompanying chorus; and a like pleasing effect was produced by Mr. Drayton and M'me Bernard in the third. There were several "choice gems" sung, as incidental to the opera, of which "Gentle Troubadour," by Mrs. Annie Kemp-Bowler; a "Father's Love," by Mr. Drayton--sung with touching emotion; and "Sweet Spirit, Hear My Prayer," by M'me Bernard, were the most pleasing.

The opera is of a wild, weird character, in plot similar to the well known "Undine," and it has been "got up" with new and very handsome scenery and pleasing costumes; characterized as it is by musical passages of exquisite melody. . . .

The Richings-Bernard English Opera Company closed out their engagement at the Varieties with The Bohemian Girl on March 23, Lurline on March 24, a benefit performance for Mrs. Richings-Bernard of Norma on March 25, a Saturday Matinee performance of Lurline on March 26 and an evening performance of Doctor of Alcantara that night. Miss Emma Howson sang Isabella in the latter. She was warmly applauded. Donna Lucrezia was well rendered by Miss Mischka. Dr. Paracelsus was well personated by Mr. Arnold and Don Pomposo was well given by Mr. Peakes. Carlos was sung by Mr. Pierre Bernard and was well done. Mrs. Richings-Bernard was great as Inez. The opera was well received by the audience.

Miss Charlotte Thompson was to open an engagement at the
Varieties on March 28 in *Nell Gwynne or Court and Stage* but she fell ill and *School* was substituted. Floyd played Jack Poyntz, Byron was Lord Beafoy, Mrs. T. S. Cline was Naomi Tighe and Miss Belle Pateman was Bella. *Under the Palm* was given instead of *Camille* the next night.

Miss Thompson was recovered by March 30 and played *Nell Gwynne*. She was considered extremely "natural" in the role. Her touches of sentiment and feeling were finely rendered. She was well supported by Miss Belle Pateman as Francis Stewart. Byron was the Duke of Richmond in a fine impersonation. Morton's Major Wildman was a creditable performance.

The next evening, Miss Thompson appeared as Tienette de Santerre in *Tilting*. *The Loan of a Lover* was the musical afterpiece. She was very good in the role and was well supported by Byron as the Marquis de Santerre and Miss Bella Pateman as Marion de Lorme. Mrs. T. S. Cline was Gertrude in *The Loan of a Lover* in which she sang several songs with pleasing effect. The bill was repeated on April 1, and at the Saturday Matinee on April 2, *Nell Gwynne* was repeated that evening.

*The Belle's Stratagem* featured Miss Thompson as Letitia Hardy on April 4. It was performed in a pleasing manner. Mr. Byron was very good as Doricourt. Mr. Fuller was Hardy, Mr. Robert Pateman was Flutter, Mr. Morton was Sir George Touchwood, Miss Bella Pateman was Lady Frances and Miss Annie Vaughn was Miss Ogle.

Parthenia was played by Miss Thompson on April 5 in *Ingomar*. Byron was forceful as Ingomar. C. H. Morton was Polydor, J. B. Fuller...
was Myron, and Mrs. C. Jamison was Actea. Miss Thompson played her part well and the play was finely put on the stage, the costumes receiving special note.

She Stoops to Conquer was played on April 6, 1870, with Miss Thompson as Miss Hardcastle. A large audience attended. Byron was Young Marlowe, Lennox was Tony Lumpkin, Miss Bella Pateman was Miss Neville and Patemen was Diggory. All performed well.

Miss Thompson played Romeo and Juliet on April 7 and then took a benefit the next evening when Camille and Found in a Four-Wheel Cab were presented. She closed her engagement on April 9 with a Saturday Matinee performance of Nell Gwynne and an evening performance of Ingomar.

Under the Gaslight was performed on April 11-13 by the stock company. Byron was Snorkey and Miss Kate Meed was Laura Courtland. Morton played Byke, Ray was Ray Trafford, Pateman was Bermudez, all creating sensations in the parts. Miss Belle Pateman was Pearl and Mrs. T. S. Cline was Peach Blossom. They were very effective. There was a large audience the first night of the three day run.

The Lancashire Lass was revived on April 14 and 15. Miss Belle Pateman was the Lass, Mrs. Kate Meed was Kate Garston, and Byron was Johnson. Among the realistic scenes was the departure of a ferry boat.

Under the Gaslight was presented at the Saturday Matinee on April 16. The Lancashire Lass was presented that evening.

Oliver Byron took a benefit on April 18, when he played Othello. Iago was played by a member of the Orleans Dramatic Relief Association. Floyd was featured as Myles Na-Coppaleen in the first act of The Colleen.
Don Caesar de Bazan followed with Byron in the title role. Byron was tasteful in his role of Othello and it showed careful study. He did not rant as was often done by youthful actors in such a part. Iago was well done for an amateur.

The Dumb Man of Manchester and Black Eyed Susan were presented on April 19. Robert Pateman was Tom, showing immense pantomimic power. C. H. Morton was Edward Wilton. Mrs. Pateman was good as Jane. Mrs. Meek was Susan in Black Eyed Susan and Byron played William.

The regular season was coming to a close. During its last days, plays such as Don Caesar de Bazan, Black Eyed Susan, The Lady of Lyons, Katharine and Petruchio, Jenny Lind, How She Loves Him, The Love Chase, The Irish Emigrant and Jockey Club were presented. There were a few benefits. A joint benefit for Bella and Robert Pateman was given on April 22. How She Loves Him and The Dumb Man of Manchester were given. Mr. Gobay took a complimentary benefit tendered by the Orleans Dramatic Relief Association on April 26, 1870. Kate O'Neil, Annie Vaughn, Bella Pateman, Carrie Jamison, Miss Strudback and prominent members of the Shakespeare Club volunteered their performances to support Gobay in Richard III.

Mr. Floyd was tendered a benefit by La Variété Club and prominent citizens of New Orleans on April 27. It was the final dramatic performance of the regular season and Miss Alice Gray assisted in the performances. Boucicault's West End or The Irish Heiress was on the bill. There was a crowded house that night. In The Irish Heiress Floyd was Percy Ardent, Miss Alice Gray was Lady Daventry and Miss Bella Pateman was Norah Merrion. Floyd was called out and then the curtain raised.
and Mr. Salomon and two other gentlemen of the Variété Association, with Mr. J. Hornor came forward. Mr. Salomon presented Mr. Floyd, on behalf of the club, a service of silver, consisting of a salver, pitcher and a pair of goblets. Then Hornor presented him, on behalf of his friends, with a silver tea service of six pieces, including a large salver. In the Green Room, Floyd met with another testimonial in the form of a gold headed cane, the gift of three or four of his employees. The Steeple Chase concluded the evening, with Robert Pateman as Mr. Tittimus. He was very funny.

During the next few months there were a few performances presented at the Varieties. On May 30 the Shakespeare Club presented The Wife or a Tale of Mantua. Doors opened at seven and the play began at eight. Only the subscribers to the club were admitted. This was its fourth annual series of plays. (The Daily Picayune, May 28, 1870)

A benefit was given on June 6 by members of the Masonic Fraternity to Louisiana Relief Lodge, No. 1, F. and A.M. Richelieu was performed by members of the Masonic Order. Prior to the dramatic performance a concert was held in which Mr. and Mrs. Arnold, Mrs. Pearce, Mr. A. B. Chase and other artists participated. (The Daily Picayune, May 29, 1870)

The Shakespeare Club performed for its subscribers on June 20. The Hunchback was the piece chosen. Doors opened at seven-thirty and the performance began at eight. (The Daily Picayune, June 18, 1870)

The Orleans Dramatic Relief Association presented its first subscription performance, The Marble Heart, at eight o'clock on June
24, 1870. There was an overture at fifteen to eight. The audience could come into the theatre as early as seven o'clock. The play was creditably performed to a delighted audience.

The Shakespeare Club presented its third subscription performance of the summer on July 11, 1870. It was Love's Sacrifice. (The Daily Picayune, July 9, 1870)

The second subscription performance of the summer by the Orleans Dramatic Relief Association was on July 15. They performed The Merchant of Venice. There was an overture at fifteen to eight. Doors opened at seven, and the play started at eight.

The third subscription performance of the Orleans Dramatic Relief Association was on August 3. Much Ado About Nothing was chosen with an overture at fifteen to eight.

A farewell complimentary benefit was given Miss Alice Gray on August 5 by the Orleans Dramatic Relief Association and the Shakespeare Club. Honeymoon was performed by the members of the Shakespeare Club and The Marble Heart was performed by the members of the Orleans Dramatic Relief Association. Miss Gray played Juliana and Marco. Mr. Conniff was treasurer.

The fourth subscription performance of the Shakespeare Club was given on August 8. Charles II and Robert Macaire were performed. A large audience was present despite the warm weather. Miss Carrie Wharton appeared as Mary Copp and Mrs. Kate Thorpe was Lady Clara, in Charles II. Male parts were taken by members of the Association. In Robert Macaire the males were members of the Association, while Mrs.
Kate Thorne was Marie and Miss Wharton played Clementine.

A performance for the wounded of the French Army and the widows and orphans of those killed, in French, was postponed from August 18 to August 23. (The Daily Picayune, August 17, 1870)

Because of financial losses, Mr. Floyd did not renew the lease of the Varieties for the next season. He left New Orleans with the highest esteem of the public and his professional associates. He had settled his indebtedness before leaving and was later connected with the Globe theatre in Boston and then with Wallack's in New York.  

Summary of the 1869-1870 Season

Manager Floyd's company included Oliver B. Doud, Adam Everly, Walter Lennox, J. B. Fuller, C. H. Morton, J. Gobay, C. L. Pierson, R. J. Browne, Acton Kelly, Kate Meek, Miss E. G. Phillips, Miss T. S. Cline, Miss Fanny Stocqueler, Miss Annie Vaughn, and Miss R. Maddern. Richard Madden was the orchestra leader and the scenic artist was Mr. William Schaeffer. No featured dancers were engaged.

Repairs were done on the Varieties before it opened for the season October 4. The Saturday Matinee feature began on October 9. There were no Sunday performances. John Brougham began an engagement on October 11 which lasted through October 30. He performed several of his own plays: Playing With Fire, Flies in a Web, David Copperfield, Much Ado About A Merchant of Venice, The Serious Family, Arrah-Na-Pogue

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8Ibid., p. 418.
and others. Rachel Johnson was the next "star" to appear, November 1 through November 20. Among the plays she was seen in were Formosa, School For Scandal, East Lynne and London Assurance. John E. Owens performed on November 29 through December 25 in such pieces as The Victims, Forty Winks, Everybody's Friend, The Poor Gentleman, Self and Dot. Mrs. Scott-Siddons' engagement was from December 27 through January 8, presenting such plays as As You Like It, The Hunchback, The Stranger and Twelfth Night. She did a special matinee reading of A Midsummer Night's Dream. Joseph Jefferson performed Rip Van Winkle on January 10 through January 24. He also performed in Our American Cousin, Mazeppa, and Lend Me Five Shillings, closing out his engagement on January 28. George Jordan began an engagement on February 2, during which he performed in plays such as The Rivals and The Lady of Lyons. Kate Bateman, Jordan and Virginia Francis performed in Leah from February 7 through February 12 and in Mary Warner from February 14 through February 19. The Richings English Opera Company was engaged from March 2 through March 26, performing such operas as Martiana, The Bohemian Girl, La Traviata, Crown Diamonds, Martha, Il Trovatore and Lurline. Charlotte Thompson was the last featured attraction. She appeared from March 30 through April 9 in such vehicles as Nell Gwynne, The Belle's Stratagem, Ingomar, She Stoops to Conquer and Camille.

The season closed on April 27. The usual benefits were given principals of the stock company and the "stars." Due to financial losses Floyd did not renew the lease for the next season. Throughout the summer there were a few benefits given for charitable causes and
subscription performances by the Shakespeare Club and the Orleans Dramatic Relief Association.

1870-1871 Season

By the middle of October, 1870 most of the artists of the Varieties stock company were engaged for the coming season, which was to be the last of the second Varieties Theatre. Members of the stock company were C. R. Thorne, Jr. leading man, formerly of the Boston Theatre and California theatres, J. B. Studley, leading heavy, traveled with Charlotte Cushman, Fred Dewar, comedian in London and the Strand, H. R. Teesdale, character actor, Frank Evans, juvenile man, Lewis Baker, first old men and eccentric business, T. J. Hind, old men, M. C. Daly, low comedy, Charles Jefferson, son of Joseph Jefferson, low comedy, Dolly Davenport, Miss August Dargon, leading lady, Edith Challis, Mrs. Marie Wilkins, comedy old women, Messrs. Gobay, Burns, Pierson, Brown, Misses Phillis Glover, Frankie Mclellan, Morrison, and E. and K. Tyson. These were to leave for New Orleans on October 24. The season at the Varieties was to begin October 31. (The Daily Picayune, October 16, 1870) Also in the company were Ella Burnes, Mary and Mattie Maddern, Mary Page, George Jordan, Jr., G. A. Mortimer and Sam Wright. (The Daily Picayune, November 8, 1870)

The opening of the Varieties was delayed because of sickness in New Orleans. (The Daily Picayune, October 25, 1870) The first performance of the 1870-1871 season, destined to be a short-lived one, was November 8. Lewis Baker was manager. Andrew Halliday's play, Love's
Doctor, was the first presentation. Dewar took his original part as Mr. Onion and H. R. Teesdale made his first appearance in America as Charles Lavender. A. H. Davenport was Jack Onion and Thomas Hind made his first appearance in New Orleans in ten years as Dr. Lavender. Miss Phillis Glover made her first appearance in America as Alice and Marie Wilkins made her first appearance in New Orleans as Mrs. Onion. Frankie McClellan was Edith. First Night or The Debutante concluded the evening with Edith Challis in her first appearance in New Orleans, as Rose; Lewis Baker was Achille Talma Dufard and George Jordan, Jr., was Fitzdangle. (The Daily Picayune, November 6, 1870)

It was found by The Daily Picayune reviewer that the company of actors were equal in talents, that no one was particularly better than the other, and he thought this to be good. His review of the opening night's performances revealed that Dewar's Onion had received applause. Davenport gave a spirited performance as Jack Onion, like old times before the actors had become "careless," (in the opinion of the reviewer). Hind was a good Dr. Lavender. Miss Glover gave a pleasant Alice and Mrs. Onion, by Mrs. Wilkins, was a good impersonation. Baker was unrivaled as Dufard in First Night. (The Daily Picayune, November 11, 1870)

Numerous alterations had been made in the auditorium of the theatre, including a row of balcony boxes or loges. Parquet, parquet circle and balcony chairs were one dollar. Twenty-five cents extra was charged for reserved seats. Loges containing four chairs were six dollars. Family circle chairs were seventy-five cents. Gallery prices

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were as usual, twenty-five cents. Performances began at eight o'clock.  
(The Daily Picayune, November 6, 1870)

The Marble Heart was presented on November 9. Charles R.  
Thorne was Raphael, Miss August Dargon was Marco, M. Daly was Chateau- 
Margeaux, Lewis Baker was Volage, H. R. Teesdale was Gorgias, and Miss  
Phillis Glover was Theas. An overture opened the evening at eight  
o'clock.

Love's Doctor was presented for the second time in America at  
the Varieties on November 10. First Night was repeated.

London Assurance was presented on November 11. Messrs. Baker,  
Thorne, Jr., Dewar, Hind, Davenport and Jordan, Jr. were in the cast,  
as was Frank Evans, making his first appearance in New Orleans. Also  
taking roles in the play were Augusta Dargon, Frankie McClellan and  
Ella Burns, her first appearance in New Orleans. A new play, Two  
Roses, was in preparation. London Assurance was repeated on November  
12, for the first Saturday Matinee of the season. Admission was fifty  
cents, children half price. That evening, Macbeth was performed with  
J. B. Studley in his first appearance in New Orleans, as Macbeth.  
Augusta Dargon was Lady Macbeth. Jenny Lind concluded the evening with  
Miss Emma Cline as Jenny Leatherlungs and H. R. Teesdale as Baron  
Swigitoff Beery. The overture began at eight. (The Daily Picayune,  
November 11-12, 1870)

Lewis Baker departed from W. R. Floyd's policy of no Sunday  
night performances. On Sunday, November 13, Love's Doctor and First  
Night were repeated. There was an overture, as usual at eight o'clock.
The Hunchback was performed on November 14. Miss Dargon, Miss Glover, J. B. Studley, Frank Evans, Davenport, George Jordan, Jr. and M. Daly were in the cast. The play was preceded by an overture. Bad weather prevailed that evening. The Hunchback was well put on the stage and well performed. Miss Dargon's Julia was the "gem of the evening." She presented a well studied characterization. Studley's Master Walter was well conceived and executed. Miss Glover as Helen was pleasing and animated. Clifford's Sir Thomas Clifford was a lover that most ladies would find irresistible. Fathom was very funny as performed by Daly, as was the Modus of Davenport.

Macbeth was repeated on November 15, as was Jenny Lind. Miss Dargon was a great Lady Macbeth. Mr. Baker made much of the part of the First Witch. The mounting of the play was very fine.

The Serious Family was given on November 16 and 17, 1870. Dewar, Lewis Baker, Frank Evans, J. Gobay, Edith Challis, Phillis Glover, Marie Wilkins and Ella Burns were in the cast. "The Serious Family Polka" was done by sixteen ladies and gentlemen. Mr. and Mrs. Peter White concluded the evening, with Emma Cline, Frankie McClellan, Mattie Maddern, Daly, Hind and George Jordan, Jr. The burlesque of La Sonnambula and Two Roses were in rehearsal. Doors now opened at seven and the performances began at fifteen to eight. There was a good house at the first presentation of The Serious Family. The entire cast received high praise for their performances and the audience was pleased. Mary Wilkins was Lady Sowerby Creamly and did it with admirable fidelity. She was considered a true artist. Dewar's Aminidab was
excellent. Miss Challis as Widow Delmaigne would have been better if she would have forgotten Miss Challis for a while. Miss Glover as Mrs. Charles Torrens was good. Baker was an excellent Captain Maguire. The polka in the piece made a hit. Miss Emma Cline and Daly were particularly good in Mr. and Mrs. Peter White. (The Daily Picayune, November 16-17, 1870) Mrs. Cline sang her song well and Mr. Daly was considered quite a comedic talent, as was Mrs. Cline.

La Sonnambula, a burlesque, was presented on November 18. It was also presented at the Saturday Matinee on November 19 and that night. On Sunday, November 20, the comedietta Dead Shot preceded it, and there was the usual overture. Dewar, Baker, Daly, Phillis Glover, Emma Cline, Frankie McClellan and Mary Maddern were among the cast of La Sonnambula. In Dead Shot were Edith Challis, Emma Cline, Daly, Hind, George Jordan, Jr. and others. There was a large and highly appreciative audience at the first performance of the burlesque La Sonnambula. They laughed from beginning to end, not a single one leaving the house. Baker was Amina, whose "get up" was in good taste and not overdone. Miss Glover was Alessio, and played the Swiss boy with charming naivete that captured the hearts of both men and women. She was described as having charming and winning manners, always lady-like and sang several songs with a musical voice and much expression. Miss Emma Cline's Elvion was lively, spirited and very good. She had a sweet voice and great talent for burlesque. Dewar was a capital Rodolpho and Daly was ludicrous as the Village Notary. Miss Challis as Louisia Lovetrick in Dead Shot made a rare impression with her beauty and the easy grace
with which she handled the character. A little more attention to the matter at hand would have made Miss Challis a "very charming actress indeed."

Katharine and Petruchio opened the evening on November 21 and 22. Charles R. Thorne, Jr. made his first appearance since a severe indisposition. In the cast were Hind, Daly, Davenport, Augusta Dargon, Ella Burns, Mary Maddern and others. The evening concluded with a repeat of La Sonnambula, the burlesque. Thorne's Petruchio was well done. It was considered a clever piece of acting. Miss Dargon's Katharine was a forcible and meritorious delineation. She could have used some attention to clear enunciation, however. Mr. Daly was Grumio and was excessively humorous. La Sonnambula was said to be the "... best burlesque that has ever been placed on the stage in New Orleans." Katharine and Petruchio and La Sonnambula were repeated on November 23 and 24. Doors now opened at seven and the performance began at seven-thirty. Good houses attended performances of Katharine and Petruchio and La Sonnambula. Mr. Baker was particularly lauded for his Amina.

There was great preparation in progress for the presentation of Two Roses, which had received great acclaim in London and Boston. It was said to be the best of all modern dramas, and Baker planned to put it on with new and beautiful scenery. There was now no extra charge for reserved seats. The play opened on November 25, 1870 and ran through November 30, including a Saturday Matinee performance on November 26. The new scenery was by John Gait and E. T. Harvey. Doors opened at
seven and the overture began at seven-forty-five. The best house of
the season was present on the opening night of Two Roses. The play was
considered a witty and humorous domestic comedy, not relying on scenic
effects of sensational drama. The scenery was beautiful and subdued.
Every one in the cast performed well. Teesdale was Digby Grant, Thorne
was John Wyatt, Fred Dewar was Mr. Jenkins, Frank Evans was Caleb
Deecie, Hind was Mr. Furnival and Edith Challis and Phillis Glover were
Ida and Lottie, the two roses. Marie Wilkins played Mrs. Jenkins and
Mary Maddern played Mrs. Cupps. The stock company at the Varieties was
found to be consistently good, not holding back in spurts of uneven
greatness in performing. Their talents showed best so far that season
in Two Roses. Miss Glover's Lottie was better than the performance of
Miss Challis as Ida. "... The naturalness of manner, soft, sympathe­
tic tone and neat symmetry of the impersonation makes it the most
charming of the cast..." Her action was spontaneous and simple, a
natural style of acting. Miss Challis' Ida was good as a whole, her
best that season, but it lacked "unity and purpose" and its effect was
marred by her inattention to the stage, which had been noted by The
Daily Picayune reviewer before. It was felt she could excel if she
put her energies to it. Baker took Dewar's role of Mr. Jenkins on
November 29, because of illness, and did it well. Also receiving
special note in Two Roses were Evans' performance of Caleb Deecie, the
blind organist and Mrs. Marie Wilkins' performance as Mrs. Jenkins.

Two Roses was scheduled for December 1 and The Three Guardsmen
was on the bill for December 2, 1870. Boucicault's latest drama
Rapparee was in preparation.  (The Daily Picayune, December 1, 1870)

But none of these performances took place for at four o'clock in the morning, December 1, 1870, fire broke out at the Varieties and destroyed the theatre.  A detailed account follows:

About 4 o'clock, A.M., yesterday, the Varieties Theatre, on Gravier, between Baronne and Carondelet streets, was discovered to be on fire. The flames issuing from the rear of the theatre, midway of the alley that runs alongside of it, from Gravier to Common streets, gathered in force and volume every instant, soon enveloping the roof and adjoining buildings in the conflagration. Originating in the property room, filled with inflammable material; the fire had gained such headway that it was impossible to suppress it. Spreading to the scenes and rising around the tiers and columns of the theatre, it reached the roof, and ascending in an immense column of flame gave warning far and near of the fearful conflagration [sic] going on.

The alarm was promptly given and the Fire Department answered it with alacrity, and in a gallant attempt to arrest the fire two men lost their lives and a third was probably fatally injured.

The fire started in the rear of the theatre, and most probably in the property room. But how or by what means it became ignited is a question which at present can find no solution. It is a very unguarded part of the building, and one at all familiar with the premises could easily gain access to it from the street. But the most probable theory is that a lighted candle was left burning in the room by some of the workmen engaged about the theatre. This of course was accidental; at least, neglect.

The fire commencing in the manner described, communicated to the rear of Jno. Hawkins' Saloon, and from thence to his storeroom, which was also entirely consumed, involving a loss of some $35,000, on which there was an insurance of $20,000. From this point the fire extended to the livery stable of Philip Liner, two doors above the Varieties Theatre on Gravier street. Here the fire acquired additional fuel from the immense quantities of hay and provender stored in it. The intermediate building, the Varieties Theatre Saloon, occupied by Mr. Schilling, was, of course, destroyed. There was a small insurance on the liquors and property of the saloon, but not sufficient to cover the probable loss. From a point
on Baronne street, where in the gray of the morning this
terrible scene of conflagration was visible, the spectacle was
almost appalling. The engines were playing upon the dusky, lurid
colored flames with no visible effect—men were rushing in every
direction, and mingling in the awful din, came groan and shout
and curse of people mad with excitement, or deprived almost of
reason by terror. From the burning stables frightened animals
were being rushed into the street, and the dwellers around were
taking precautions to rescue their houses from the spreading fire.

On the side of the theatre next to Carondelet street the fire
communicated to the building on the corner of Gravier and
Theatre Alley, being erected by John K. Collins for Mrs. Denman.
It was a large three-story brick building, partially completed.
For fear of an accident, Mr. Collins had effected an insurance
on it for $9,000. It will not cover the loss. The interior of
the building is utterly destroyed, and the walls are cracked and
broken.

Next door to the Varieties Saloon was a small room occupied as a
shoemaker's shop. The material destroyed in this place will
probably not exceed $500, but upon which there was no insurance.

Finally, the further progress of the flames were arrested and
the fire was confined to the area just described; but all hope
of saving the buildings included in this was fruitless. The
flammable nature of the materials caused the fire to burn
with singular intensity. Especially when it had penetrated to
the liquor store-rooms, the explosions were terrific, and the
flames, almost instinct with life, appeared to riot in the
destruction they were causing. But the most dreadful part of the
spectacle was yet to come. A tragedy was to be added to the scene
of desolation that spread around. About 8 o'clock the front wall
of the Varieties Theatre begun [sic] to topple and fell. In the
awful crash three firemen were buried beneath the ruins. One of
them, Joseph Fernier, belonging to No. 5, was rescued almost
immediately, dangerously hurt, it is true, but it is hoped not
fatally. He was carried to the Charity Hospital for treatment.
The other two, John Nicholson (or Texas Nick, as he is called,) and
the third, whose name the reporter did not ascertain, belonging
to No. 14, were of course instantly killed. Up to 11 o'clock
their bodies still remained beneath the ruins. Yet was every
effort put forth to rescue them, and hundreds of hands went to
work to remove the yet smoking and heated walls from above them.
John Conners, the foreman of No. 14, was also badly hurt, but
escaped without fatal injury. Michael Leonard, also of No. 14,
was struck by the falling wall, but fortunately without serious
hurt.

The remains of Nicholson were finally reached and removed. The
work was accomplished by the workmen from the Street Commissioner's Department, under the direction of Superintendent Roy, who, as soon as the accident was reported to him, at once placed his men at the disposal of the sufferers. At the time the roof of the Tattersall stables fell all of the horses and vehicles had been removed with the exception of an old barouche. It was in attempting to rescue this that Nicholson lost his life and the other men were so severely injured. One of the younger Leonards was in the stable with them, but escaped almost by a miracle, leaping out of one of the back windows. The following has been definitely ascertained to be the insurance on the property destroyed:

On the Varieties building, $43,500; on furniture, stores, fixtures and club room $6,000; insurance on wardrobe, stage fixtures, furniture, etc., $14,500. This amount is divided among the various home insurance offices, averging about $3,500 each. The original cost of the building was between $75,000 and $80,000. It is estimated that the association were covered by insurance to the amount of two-thirds of the property destroyed.

Mr. Crickard, the lessee of the theatre, is perhaps the heaviest sufferer, as he had expended the sum of $7,000 in recent alterations, extensions and improvements of various kinds. He had also advanced to Mr. Lewis Baker, the manager, the sum of $5,500 to go abroad and to procure his present company and inaugurate the season. On this amount Mr. Crickard had $3,000 insured.

It has been ascertained that John D. Nicholson was engaged at the City Hotel as runner. His father is represented as being a wealthy merchant in New York. He has been in New Orleans for several years, and was noted for his benevolent disposition and for many genial qualities, which had won for him many warm friends, he was always ready to help a friend or to tend the sick, and did good service nursing yellow fever patients during epidemics. He had belonged to No. 14 only a short time, and this was about the first fire he had attended.

The impression becoming general that some other persons were also buried beneath the ruins, vigorous and persistent search was continued all day yesterday, and last night the charred and blackened corpse of another man was found. He was an employee in Liner's stable, and a fireman belonging to American 2. His name is Thomas Aurbrich. It is believed that still another body is in the ruins, and men are engaged in search of it.

The fearful calamity has spread gloom and sorrow throughout the city. (The Daily Picayune, December 2, 1870)
Those connected with the Varieties were asked to meet with Mr. Baker at his home on 56 Baronne street at noon on December 2, 1870. (The Daily Picayune, December 2, 1870)

Sympathy for the Varieties company was perhaps most greatly felt by others in the theatrical profession in New Orleans. Lawrence Barrett, who had performed at the Varieties, was then performing at the St. Charles Theatre and at his benefit performance shortly after the fire he alluded with deep emotion to his old association with the Varieties in a speech acknowledging the applause he had received for his performance. He offered to play a benefit for the Varieties Company on December 4. (The Daily Picayune, December 3, 1870) Mr. DeBar, manager of the St. Charles Theatre, and Mr. J. W. Albaugh, stage manager, generously offered the St. Charles Theatre on December 4, for the benefit. School For Scandal was presented with the cast composed of members of both the St. Charles Theatre company and the Varieties company. That evening had been designated as a benefit performance for Mr. Albaugh, who was also an actor in the St. Charles Theatre company, and he gave up the proceeds to the Varieties company. (The Daily Picayune, December 3-4, 1870)

In the meantime, O. H. Norton, Esq., president of the Varieties Association, called a meeting for December 3 at the St. Charles Hotel, Parlor P. (The Daily Picayune, December 3, 1870) At the meeting, Crickard made a report and the feasibility of building a new theatre was discussed. The members agreed that the old site was the best on which to rebuild. A committee of five was appointed to examine the affairs.
of the Association and report upon whether to rebuild or to disband the Association. There was to be another meeting on December 6 at the St. Charles Hotel to hand in the findings of the committee. After the Saturday, December 3 meeting, Mr. Rivers, one of the proprietors of the St. Charles Hotel, offered Parlor P as a temporary meeting place, a club room, for the members of the Varieties Association. He assured them that they could find there, at no extra expense, whatever they could have gotten in their former meeting place. The use of Parlor P was offered gratis. (The Daily Picayune, December 6, 1870)

The December 6 meeting of the Varieties Association took place as scheduled. It was voted to accept Mr. Rivers' offer of the use of Parlor P as a temporary club room and also to assess each member two dollars for wear and tear on the furniture. They voted to extend by two weeks the time for the report of the building committee, since it was felt that there had not been enough time to evaluate the situation properly. (The Daily Picayune, December 8, 1870)

Several benefits for the Varieties company were played in the next few weeks at New Orleans theatres. London Assurance was performed at the National Theatre, by the Varieties company on December 6, 1870. The play went off smoothly. Miss Dargon's Lady Gay Spanker was very spirited and Baker was polished as Sir Harcourt Courtly. The next evening, a benefit was given at the Academy of Music, when Day After the Wedding and The Serious Family were performed by and for the Varieties company. The Lingard comedy company also performed a few sketches and life-like pictures. (The Daily Picayune, December 6-7, 1870)
Following the other theatres in offering their stages for the Varieties company benefits, The New Opera House loaned its stage on December 9 for the Varieties company to present Loan of a Lover, First Night, and Jenny Lind. (The Daily Picayune, December 9, 1870)

In addition to benefits for the Varieties stock company, others were given for the families of those hurt or killed in the Varieties Theatre fire. The Shakespeare Club tendered a benefit for the widow and family of Thomas J. Fox, of the American Hook and Ladder Company No. 2, who was killed in the Varieties Theatre fire. Mrs. Marie Wilkins, Miss Frankie McClellan and Miss Marie Maddern volunteered their assistance. The performances were at the National Theatre on December 13. Robert Macaire and Charles II were performed. Miss Phillis Glover sang some ballads between the plays. (The Daily Picayune, December 13, 1870)

The Orleans Dramatic Relief Association performed Richard III at the National Theatre on January 17, 1871 for the benefit of the Clavier family. Mr. Clavier died as a result of injuries sustained in the Varieties Theatre fire. He was a member of Columbia Fire Company No. 5. Mr. and Mrs. William Carleton volunteered their services. (The Daily Picayune, January 15, 1871)

Mrs. Marie Wilkins, member of the Varieties company and noted for her enunciation, clear tones, articulation and pronunciation, gave a series of readings under the sponsorship of the Shakespeare Club. Some of the Varieties company performed with her. Mrs. Wilkins had gained some recognition as a reader by the press of other cities. The performances apparently were for her own income. (The Daily Picayune, December 18, 1870) Mrs. Wilkins gave her first evening of readings
on December 23, 1870 at Masonic Hall. She did a scene from *Love Chase*, reading Widow Green, with Mrs. G. C. Pearce as Lydia. She read Longfellow's "Building of the Ship," Hood's "Lost Heir," and "Song of the Shirt," Bret Hart's "Tennessee's Partner," and other selections. Mrs. Pearce sang several songs. Mr. J. A. Arnold sang, by request, "Let All Obey," from the opera *Enchantress.* (The Daily Picayune, December 22, 1870) There was bad weather for this first performance of readings. Mrs. Wilkins performed again on January 5, 1871, at the Masonic Hall. (The Daily Picayune, January 1, 1871)

Continuing with plans of looking into whether or not to rebuild the theatre, the Variété Association held a meeting at the St. Charles Hotel on December 20, 1870. (The Daily Picayune, December 20, 1870) By early January, 1871, a "semi-assurance" obtained from members of the Varieties Association that a new theatre would be built within a year appeared in The Daily Picayune. Several of the former company were informed that their return to the new theatre was desired: Miss Dargon, Miss Glover, Mrs. Wilkins, Mr. Thorne, Mr. Dewar, Mr. Davenport and Mr. Evans. A location on Canal street was mentioned. It was hoped that the new theatre would be as successful in putting on good plays as the old Varieties in its heydays under Placide and Owens. (The Daily Picayune, January 8, 1871)

Several New Orleans citizens tendered a benefit for Lewis Baker. He named January 20, 1871 at Odd Fellows Hall for the occasion. Members of the Varieties company, learning of this, volunteered their services. They were Edith Challis, Miss Daly, Miss Mary Maddern, Miss Frankie McClellan, Emma Cline, George Jordan, Jr., Frank Evans, A. H.
Davenport, T. J. Hind, J. Gobay, G. Mortimer and M. C. Daly. (The Daily Picayune, January 15, 1871) Mrs. Edith Challis, Miss Emma Cline, and Mr. M. W. Fiske appeared with the permission of Messrs. S. Colville and Ben DeBar. Some amateurs assisted also. The program was divided into three parts. Baker sang "As Long as the World Goes Round," Fiske did a comic refrain, Miss Cline sang "La Perichole" by Offenbach and Lewis Baker read "Boots at the Holly Tree Inn." The second part of the program consisted of a dramatic sketch called A Morning Call featuring Edith Challis and Lewis Baker. The third part of the program was a ballad--"Come Back to Erin" by Claribel, a duet, "When a Little Farm We Keep," by Mazzinghi, a reading of Dickens' "The Trial of Bardell vs. Pickwick," and a song, "Beware," by Longfellow. The performances began at eight o'clock; tickets were one dollar, and were sold at the major hotels and at Louis Gruenwald's at 129 Canal Street. (The Daily Picayune, January 20, 1871) A good sized audience attended the Baker benefit. Baker threw some ladies into violent laughter, who were themselves laughed at by the rest of the audience, with his reading of "Boots at the Holly Tree Inn." Miss Challis was suddenly ill and Miss Cline appeared in A Morning Call. She did well, considering the late notification. (The Daily Picayune, January 21, 1871)

A plan for the new Varieties Theatre, on Canal street, was presented to the Varieties Association on February 7, 1871, for their inspection. The Daily Picayune gave suggestions as to the points to be considered in planning a new theatre to make it comfortable and workable. (The Daily Picayune, February 8, 1871) The history of the third
Varieties theatre is treated in Shirley Harrison's doctoral dissertation, "The Grand Opera House (Third Varieties Theatre) of New Orleans, Louisiana, 1871 to 1906: A History and Analysis."

Summary of 1870-1871 Season

This was the last season of the second Varieties Theatre. Lewis Baker was manager and his stock company included C. R. Thorne, Jr., J. S. Studley, Fred Dewar, H. R. Teesdale, Frank Evans, Lewis Baker, T. J. Hind, C. Daly, Charles Jefferson (son of Joseph Jefferson), A. H. Davenport, Miss Augusta Dargon, Edith Chailis, Mrs. Mary Wilkins, Messrs. Gobay, Burns, Pierson, Phillis Glover, Ella Burns, Mary and Mattie Maddern, George Jordan, Jr. and Sam Wright.

During the preceding summer renovations had been made in the theatre, including the addition of a row of balcony boxes. The season opened on November 8. The first Saturday Matinee was on November 12. Baker reinstituted Sunday performances. The longest run was The Two Roses from November 26 through November 30. No "stars" had appeared before the fire on December 1, which destroyed the theatre. There had been no benefits either.

A benefit performance for the Varieties company was given at the St. Charles theatre on December 4. The day before the Variété Association had met at the St. Charles Hotel, which subsequently gave a room for its meetings free of charge, to discuss building a new theatre. At that time the old site was mentioned.

Several benefits were given during the week following the fire for the Varieties company. They were held at the National Theatre, the
Academy of Music and the New Opera House. The Shakespeare Club and the Orleans Dramatic Relief Association gave benefits for those harmed fighting the fire. These were held at the National Theatre. Mrs. Marie Wilkins gave a series of readings sponsored by the Shakespeare Club in late December and early January for her own income.

By early January, 1871, La Variété Association had decided to build a new theatre; a site on Canal street was mentioned. The following members of the Varieties company were informed that they were wanted for the new company: Miss Dargon, Miss Glover, Mrs. Wilkins, and Messrs. Thorne, Dewar, Davenport and Evans. Lewis Baker was given a benefit by citizens of New Orleans at Odd Fellows Hall on January 20. Many of the company were still around, some having been hired by other New Orleans theatres. They volunteered their services.

Plans for the new Varieties theatre were presented La Variété Association on February 7, 1871. Shirley Harrison's doctoral dissertation covers this subject.

Summary of the 1865-1870 Seasons

W. R. Floyd was leasee and manager of the Varieties for practically the whole period. Lewis Baker assumed the managership for the 1870-1871 season when Floyd dropped it due to financial losses. Baker's tenure was short-lived for on December 1, 1870, the Varieties was destroyed by fire.

Several innovations occurred under Floyd's managership. The season began earlier than usual, sometimes in late September, most
often in early October. During most of the seasons of this period there were no Sunday performances. During his third season with the Varieties, Floyd began having Saturday Matinees, a policy which he continued through the next two years. Prices were raised slightly. The seasons usually ended in April or early May, one as early as late March. Benefits were given the principals of the stock company, some following the official close of the season. During the summer months occasional benefits were given charitable causes by such organizations as the New Orleans Dramatic Relief Association, The Shakespeare Club, and the Crescent Dramatic Association.

During the five seasons Floyd was manager, he brought in many "stars," or featured attractions, some performing after the official closing of the season. Among these were Matilda Heron, Lawrence Barrett, Maggie Mitchell, Edwin Booth, Mr. Roberts, Mrs. Mary Gladstane, the Peak Family Swiss Bell Ringers and the Berger Family, John Brougham, Rachel Johnson, John E. Owens, Mrs. Sarah Scott-Siddons, and the Richings English Opera Company. Joseph Jefferson and F. S. Chanfrau performed during three seasons and Charlotte Thompson and Daniel Bandmann during two. Outstanding productions by the stock company were Arrah-Na-Pogue, The Ticket-of-Leave Man, The Naiad Queen, The Fast Family, Dot, Griffith Gaunt, Caste, The Grand Duchess of Gerolstein, The Peep O'Day, Under the Gas-Light, Dora, The Lancashire Lass, Lottery of Life, Dangerous Game and School. Floyd did not give much attention to opera and the ballet. The standard comedies and farces were presented, along with many new plays. An orchestra, under various leaders, was often featured.
Mr. and Mrs. Floyd often performed. Outstanding in the stock companies which Floyd engaged over the years were Lewis Baker, who had managed the Varieties in previous seasons, Miss Angela Sefton, who occasionally danced, Mr. and Mrs. William Gomersal, C. T. Parsloe, Jr., A. H. Davenport, Vining Bowers, George Ryer, Alice Gray and Mrs. T. S. Cline, each of whom were hired during this period for one season only. Floyd engaged Mrs. F. S. Chanfrau, little Willie Seymour, and M. W. Fiske for two seasons and Mrs. L. E. Seymour for three. Miss Annie Vaughn was engaged for four seasons. Rosa Wood was a featured dancer for two seasons and Therese Wood was engaged for one.

The last season of the second Varieties Theatre was under the management of Lewis Baker. Among his stock company were A. H. Davenport, Edith Challis, Augusta Dargon, Charles Jefferson (son of Joseph Jefferson), Mrs. Mary Wilkins, Phillis Glover and George Jordan, Jr. The season opened on November 12 and ran through November 30. No "stars" had been hired. Baker re-instituted Sunday performances. Saturday Matinees continued. The longest running play up to the time the theatre was destroyed by fire on December 1 was The Two Roses, which ran for a week. After the fire, benefits were given for the Varieties Company at the National Theatre, the Academy of Music and The New Opera House. The Shakespeare Club and the Orleans Dramatic Relief Association gave benefits for some of those harmed fighting the fire. Plans for a new Varieties, to be built on a site on Canal street, were presented La Variété Association on February 7, 1871. Shirley Harrison's doctoral dissertation treats its history.
SUMMARY

The first Varieties Theatre opened on December 8, 1849. Resulting from the desire of some of the members of the Histrionic Association of New Orleans to sponsor a commercial theatre, La Variété Association was formed and with Thomas Placide as manager, erected a theatre which was to be operated along stock-company lines and dedicated to the performance of comedies, farces, musical and dancing presentations. The theatre existed for five years, and was destroyed by fire on November 21, 1854, a few days after the beginning of its sixth season.

Placide produced the standard comedies and farces of the day. He adhered to his plan of refraining from engaging "stars," only digressing from it a few times with the engagement of such notables as Lola Montez, the Bateman Children, Senorita Soto, a few magicians such as Professor Anderson, the Greek Rhigas and Professor Jocko, and special performances of The Maretzek Italian Opera Troupe.

The stock companies hired by Placide were consistently good, drawing good houses to the theatre. Among these were Mrs. Charles Howard, George Holland and Charles Bass, whom he hired through five seasons. Placide performed also, some seasons only rarely. Each year there were featured dancers among the stock company. Mlle Antonia Hilariot, Henrietta Vallee, Mlle Baron, Mlle Julia Vallee, Mons. Maugin, Signor Vegas, Mons. Bousary, and Mons. Pinquily, The Monplaisir.
Ballet Troupe, Miss Ducky Barre, Miss Virginia Foulkrod and Miss Ada Edminster graced the boards of the Varieties. The second and third season featured Mr. and Mrs. Leati and Mr. and Mrs. Reeves in operatic selections and G. M. White was featured in songs the fifth season. There was often a corps de ballet to back up the principal dancers.

Benefits were tendered the principals of the stock company. A few benefits were given charitable causes during the summer months by such groups as the Histrionic Association and the Crescent Dramatic Association. There was a summer season in 1851 managed by Mlle Marie Duret featuring herself and J. S. Charles in leading roles. The principal dancers of Placide's company also performed.

After the fire La Variété Association decided to build another theatre. Some of the Varieties company took engagements at Joe Field's theatre in Mobile. Placide was among them. The remainder of the company was under the temporary managership of George Holland, performing at the Olympic theatre, formerly the American Theatre. In early January, 1855, John Calder, who had been treasurer under Placide's managership, converted Dan Rice's Amphitheatre to a theatre, called it The Pelican, and began regular performances with the Varieties company, the principals of which had remained the same. Thomas Placide later became a member of the company also. Calder brought in several "stars" during the season, including Agnes Robertson (Mrs. Dion Boucicault), Dion Boucicault, Mlle Nau, Mr. Irving and Mr. St. Albyn, and Mrs. Mary Prevost Addams. Mrs. Charles Howard, prominent member of the stock company under Placide, performed for two weeks.
The second Varieties Theatre opened on December 1, 1855, under the name of The Gaiety Theatre. Dion Boucicault was manager. Most of the stock company was new. It included Dion Boucicault, John E. Owens and Fred N. Thayer, who had recently made his professional dramatic debut. Agnes Robertson was featured in many productions of the season. The Keller Troupe was featured in tableaux as part of a biblical drama written by Boucicault called Azeal, which enjoyed a long run. Boucicault also brought in the Pyne and Harrison English Opera Company for an engagement before he left abruptly in early March, leaving the company in the hands of W. H. Crisp. Crisp kept James S. Browne, W. F. Johnson, Fred Thayer, Copland and Mrs. Place, adding himself and Mrs. Crisp, Miss Reader, Miss Dora Shaw and Chippendale to the acting company.

That season Crisp brought in the Monplaisir Ballet Company and featured Matilda Heron in several of her famous roles. He engaged a theatre for her in Mobile and while The Mexican Italian Opera Company was performing at the Gaiety, he and some of the company travelled to Mobile to support Miss Heron.

Renovations were made during the summer of 1856 increasing the seating capacity of Crisp's Gaiety to 1700. Crisp raised prices of admission slightly. An opera troupe was engaged which included Miss Georgina Hodson, Marie Duckworth, Rosalie Durand, Mr. Frazer, Mr. Stretton and Mr. F. Lyster. They were featured at the Gaiety and often went on tour to others of Crisp's theatres. Those appearing in special attractions this season were Matilda Heron, Mrs. Cherri, Eliza Logan,
Jane Davenport, James Anderson, Agnes Elsworthy and the Keller Troupe. The Gaiety was closed for a week in preparation for the Corradi-Setti Italian Opera Troupe which performed from mid-April to the end of May. Crisp and his company were meanwhile in Vicksburg. Crisp remained for one more season as manager, that of 1857-1858. The company included W. R. Floyd, who was later to manage the Varieties. The company was considered poor, receiving bad reviews. This was the first instance of a stock company at the Varieties being judged inadequate. Miss Sarah Bishop was the featured dancer. Crisp presented Mr. and Mrs. John Drew, The New Orleans Opera Troupe, which was the new name of the former Gaiety Opera Troupe, now touring independently, The Martinetti and Blondin Troupe, Sidney Bateman, Eliza Logan, Edwin Booth and Jane Davenport. The season ended abruptly in early February when La Variété Association closed the Gaiety because Crisp could not pay the rent or the actors' salaries. (It seems that theatres all over the country were not doing well.) Crisp sent his company on to others of his theatres. La Variété Association brought in the Ronzani Ballet Troupe and The German Dramatic Company in March and April. A short summer season ensued in June, managed by J. S. Charles. The none-too-profitable venture featured Charles and Mrs. A. I. Menken, Charlotte Crampton and G. F. McDonald, consecutively. During the summers of 1854-1857 the only productions at the theatre were those given by amateur acting organizations for worthy causes.

Thomas Placide was once again engaged as manager, for the 1858-1859 season. He did not find it sufficiently profitable and relinquished
his position to John E. Owens, who had been a member of his stock company. Owens was the manager for the next two seasons, during which the Civil War broke out. He did not wish to remain in the South and so terminated his contract, forfeiting the next two years of it. All the theatres in New Orleans were dark for the 1861-62 season. The Varieties was the first to re-establish operations in the 1862-1863 season, with Lewis Baker as manager. When a partnership with Dan Setchell fell through in the spring of 1864 Baker left New Orleans. Fenno was manager the next season but did not renew the lease.

The stock companies during this period included some of the most talented and popular actors and actresses of the day. They included John E. Owens, George Holland, E. A. Sothern, Mark Smith, George Ryer, Vining Bowers, Lewis Baker, Lawrence Barrett, Joseph Barrett, Barton Hill, Mrs. Seymour, Willie Seymour, Susan Denin, Charlotte Thompson, Mrs. W. H. Leighton, Mrs. C. Gladstane, Mrs. Baker, Viola Barrett and Mrs. Preston. Dancing was featured almost every season from 1858 through 1865, with Zoe Georgetta, Adeona Gale, and Hannah Gale the first season, the Gale sisters, the second season, Francis and Paul Brilliant the third, Angela Sefton the fourth and fifth and the Misses Kate, Rose and Therese Wood the sixth. Occasionally there was a corps de ballet. During the period there was no one featured in operatic presentations as members of the stock company.

Tom Placide did not engage any "stars." However, he did bring in his brother Henry for a month's engagement. Owens and Lewis Baker also shunned the "star" system. Only Fenno brought in featured
attractions such as W. H. Fuller, champion skater, Mrs. Gladstane, Lawrence Barrett and Dora Shaw.

The standard comedies, farces and Shakespearean plays were presented. Long running productions were Dot, Our American Cousin, The Avalanche, The Romance of a Poor Young Man, Jeanie Deans, The Naiad Queen, The Duke's Motto, The Ticket-of-Leave Man and Po-ca-hon-tas. Benefit performances were usually tendered feature attractions and principals of the stock company. Occasionally there was what was called a "Spring Season," or "Summer Season" in May but there were only a few scattered benefits performed for charitable causes during the summer months.

W. R. Floyd was the Manager of the Varieties for the 1865-1870 seasons. Lewis Baker assumed the managership for the 1870-1871 season when Floyd dropped the lease due to financial losses. The second Varieties was destroyed by fire on December 1, 1870, having operated less than a month.

Floyd brought several innovations to the Varieties. Seasons began earlier than usual, sometimes as early as the latter part of September. During most of the seasons for this period there were no Sunday performances. During his third season, Floyd began having Saturday Matinees, which continued throughout the rest of his managership. Prices were slightly raised. Seasons usually ended in April or early May, one ending as early as late March. Benefits were given the principals of the stock companies and during the summer months benefits were given charitable causes by such organizations as the New Orleans
Dramatic Relief, The Shakespeare Club and the Crescent Dramatic Association. Floyd brought in many "stars" and featured attractions, some performing after the official season was over. Among these were Matilda Heron, Lawrence Barrett, Maggie Mitchell, Edwin Booth, Mr. Roberts, Mrs. Mary Gladstane, The Peak Family Swiss Bell Ringers and The Berger Family, John Brougham, Rachel Johnson, John E. Owens, Mrs. Sarah Scott-Siddons, and the Richings English Opera Company. Joseph Jefferson and F. S. Chanfrau performed during three seasons and Charlotte Thompson and Daniel Bandmann during two.

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was engaged for one. Angela Sefton occasionally danced also. Mr. and Mrs. Floyd were members of the stock company, often appearing.

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AUTOBIOGRAPHY

Claude Bernard Melebeck, Jr. was born in Abbeville, Louisiana December 6, 1935. He was graduated from Mt. Carmel High School, Abbeville, Louisiana in 1953. Obtaining his Bachelor of Arts Degree from Southwestern Louisiana Institute, Lafayette, Louisiana in 1956, majoring in Speech Education, he went on to Louisiana State University, Baton Rouge, Louisiana, where in 1958 he obtained the Master of Arts Degree in Speech. He spent two years in the United States Army and then taught Sixth Grade during 1960-1961 at Mt. Carmel Elementary School in Abbeville, Louisiana. In the Fall of 1961 he was employed as Instructor of Speech at Louisiana State University at Alexandria, Louisiana, where he continues to teach at present as Assistant Professor of Speech.
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Major Field: Speech


Approved:

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Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination:

May 14, 1973